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PART—I

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1967

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PREFACE

The first part of the Bulletin for 1967 issues in commemoration of the bi-centenary of the birth of Tyagaraja, the great musician, saint and composer of Carnatic music. Hence Section I "Articles" carries a paper on Tyagaraja himself besides two other papers on Music, one on the cultural setting of South Indian Music by Dr. Raymond Ries of the Colgate University, and the other on Ancient Music dealing with the music of the Sama Veda and the songs of the Śaivite and Vaiṣṇavite saints. The next article on the Araiyar is also allied to music as it deals with a traditional art of singing the hymns of the āḻvars in the Śrīrangam temple. Of the two more articles in the section one is on philosophy viz., "Critico-integral humanism", a new concept derived from a study of comparative philosophy; and the other "Education as Development" is reproduced from *Unesco Features*. The proceedings of a seminar on "Myths and Values" are reported in Section II; there is also an account of an international symposium on "The musics of Asia" held in Manila; it is reproduced from *The World of Music*, 1966. Section III carries as usual a further instalment of bibliographical notices of books and articles of cultural interest. Section IV (A) and (B) gives notices of cultural institutions, scholars and artists, Brief notices of five exhibitions appear in Section V. A miscellany of various arts and crafts follows in Section VI. Similarly another miscellany on Folk arts appears in Section VII. Section VIII has notes and news of cultural interest and the last Section IX contains reviews of some books. The sources of information in the compilation of the various sections of the Bulletin are indicated in the relevant places. The Institute is indebted to all those who have helped in the publication of the present number.

The Institute owes its continuance to grants from UNESCO through the Research Council of the India International Centre, New Delhi, and from the Government of India. To the University of Madras and its esteemed Vice-Chancellor (Dr. Sir A. Lakshmanaswami Mudaliar) who is the President of the Institute, this Institute is indebted in no small measure. The University accommodates the Institute in its Buildings, and provides it with other amenities; its large academic staff in its various Research Departments in the Humanities offer their hearty cooperation in the

work of the Institute. The University also gives, as usual, financial help equivalent to the cost of printing the two issues of the Bulletin for the year. The Executive Committee has given much ready help in the management of the Institute both on its administrative and academic sides.

Madras
15th June 1967.

K. A. NILAKANTA SASTRI
Director

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SRI TYĀGARĀJA

(Reproduced from *The Illustrated Weekly of India*, 7th May 1967)

SECTION I: ARTICLES

SRI TYĀGARĀJA: MUSICIAN SAINT AND MYSTIC

by

PROF. R. SRINIVASAN, M.A.
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(Sangītakalāsikhāmaṇi R. Srinivasan, was Professor of Mathematics for several years and retired as Principal of the University College, Trivandrum. Besides his keen interest and exposition of the many facets of the traditional culture of India he is a critic, composer and performer of Carnatic music. This article is in commemoration of the bi-centenary of the birth of Tyāgarāja, the great musician, saint and composer of Carnatic music which falls on the 15th May 1967.—*Ed.*)

I

In Indian Cultural tradition, Art (particularly Music) and Religion have gone hand in hand. Music was considered to be the hand-maid of Religion. The path of Art was considered to be a mode of approach to Ultimate Reality, like the paths of *jñāna, bhakti,* and *karma.* Art was viewed as a Yoga, sometimes called the Soundarya Yoga. God is not only all Wisdom, all Love and all Power, but is also All-Beauty. In our tradition God was not only *Sat, Chit* and *Ānanda,* but He was also *Sundaram*—which corresponds exactly to the Trinity of the Divine, as propounded by Plato, who defined the Divine Trinity as the Good, the True and the Beautiful. The use of the name *Nādabrahmam* for the Ultimate indicates the high place allotted to Music in spiritual life. As we know, there are two fundamental aspects of Divine manifestation, the Subjective and the Objective. Religion seeks to realise the Divine subjectively, while Art seeks and finds God in the objective world around us. We may as well say that Art turned inward is Religion and Religion turned outward is Art. To the true Artist every object in Nature reveals some idea in

the Cosmic Mind, and every object in creation is a Divine messenger whispering to him something of the wonderful Beauty of God, the All-beautiful. It is no wonder then that the authors of some of the standard treatises on Music and other arts, have been Rishis and Devas like Nārada, Bharata, Nandikeśwara and so on. Our temples have been not only places of worship, but also repositories of exquisite works of Art. The beauty and charm of the musical pieces which move the hearts of listeners are due to the religious fervour which inspired the composers.

Tyāgarāja, the great musician-saint, exemplified this in his life and in music. Every piece composed by him is vibrant with soulful devotion; every song was an offering of one's self to God. To him Music was an act of worship and music without devotion will lead one nowhere. In his *kriti*, "Sangītajñānamu bhaktivinā", he has brought out this idea clearly. He has also indicated that through music one can attain *mukti*. The piece, "Sangītaśāstrajñānamu", in *Mukhāri*, expounds this idea effectively. He goes further and says in his *kriti*, "Nādopāsana" in *Begada*, that even the greatest gods like Śiva, Nārāyaṇa and Brahma, attained their high positions by *nādopāsana* (yoga of Music). In that *kriti* he goes further and refers to other categories of Great Ones who attained their status through this *yoga of sound*, Music.

Śrī Tyāgarāja was a typical *Nādopāsaka*, to whom Music and Worship meant one and the same. Devotion stood out clearly in every word he sang. The ancient books speak of nine forms of Devotion: *śravaṇam*, *Kīrtanam*, *mananam*, and so on, the last being *Ātmanivedanam*, that is surrendering oneself absolutely to the Divine. All these nine forms are described in his compositions.

Above all, the saint's contribution to the science and art of Music is inestimable. We owe many of the current popular ragas to him. The raga *Karaharapriya*, which has now become so popular as to throw the good old *Bhairavi* into the shade, was first handled by him; we have no compositions in this raga by Dīkshitar, or Shyama Śāstri or Purandaradāsa or Kshetrajña and so on. The saint's compositions "Sakkanirāja", "Pakkalanilapadi", "Rāmanīsamānamevaru", are musical gems which made the raga so popular. Several other ragas too were handled by him for the first time—*Navarasakannada*, *Kuntalvarāḷi*, and so on. In short he opened up new avenues in the realm of music.

Some of the saint's compositions contain the essence of Upanishads and *Bhagavad Gīta.* In the *Gīta* Śrī Krishna says, "how can there be any happiness for a person who has no peace?" This very idea comes out in the saint's popular song "Śāntamuleka" in *Sāma* rāga. In some of the *kritis* the basic idea of all Upanishads about the all-pervasive nature of the Absolute Reality, is also described. As an example we may take the piece "Ninuvinanamadendu" in *Navarasakannada;* in the *charaṇa* "Nenu ekkada joosinanu neevai unnadi", he says, "Rāma, wherever I look you are there". In one sense every piece of the saint is a tip to the spiritual aspirant.

II. *Tyāgarāja, the Mystic*

The uniqueness of Tyāgarāja's music and life is mainly due to the fact that he was essentially a Mystic. Generally people have hazy and at times wrong ideas about the mystic and mysticism. The mystic normally lives in a realm which is a strange land to philosophers and logicians. Mystic experience is transcendental, and knowledge gained by it is not inferential; it is knowledge gained by direct perception. In the Universe, there are realms where our intellect and verbal expression feel absolutely helpless, as the Upanishads put it. Religion in general may be said to consist of three aspects; first, Theology including creeds, philosophies metaphysics and so on; secondly, Rituals, whose main object is to establish contact between the mortal world and the world of devas (angels); and thirdly, Mysticism. Creeds may vary, philosophies may have different systems; but mystic experience is uniform, whatever be the religion of the mystic who experiences it. But it may be difficult for ordinary people to understand such experiences. The mystics talk of things beyond the experience of the man in the street. At times they even seem to be mad; yes, they are God-mad. As a great thinker puts it, we have to be thankful to God for having given us occasionally such God-mad people; it is they that have made possible the progress of humanity along the path to the ultimate goal. A Professor of philosophy had said that it is far better to be mad like these mystics than be 'sane' and 'clever' like the modern man, who uses his cleverness in inventing more and more dangerous tools for human destruction. In the words of Swami Vivekānanda, "Excess of knowledge and power without holiness, makes men devils." To the mystic God is not an abstract idea or a

metaphysical concept; He is an embodiment of Love and Mercy. The mystic perceives in Him a friend, a beloved, a guide, a father, a mother, and so on. At times, when his devotion sways him, he goes into ecstacies and forgets himself in Him.

Śrī Tyāgarāja was a mystic to the core; to him Śrī Rāma is not a deity seated in some far-off Heaven, but a living Presence, a constant companion and a loving Guru. The glamour of earthly riches had no influence on him.

As a true mystic, he has had visions of Rāma in various aspects and also other experiences. These are hinted in compositions like the following:

"Alakalallāḍaga"	in *Madyamāvati*
"Koluvamaregada"	in *Tōdi*
"Yentabhāgyamu"	in *Sāraṇga*
"Paritāpamu"	in *Manōhari*

As examples of his vision of Rāma as the supreme embodiment of beauty and Goodness, to whom the heart flows out in love and rhapsody, we have the following *kritis*:

"Merusamāna"	in *Māyāmālavagowḷa*
"Lāvaṇya Rāma"	in *Poorṇashadjam*
"Rāmābhirāma"	in *Navarasakannada*
"Ninuvinānāmadendu"	in *Durbār*

As a *bhakta* in the aspect of an intimate friend, he takes liberties with Rāma, and even rebukes him for failing to do what was expected of him. Here are a few examples:

"Tanavaritanamu leda"	in *Begada*
"Entavedukondu"	in *Saraswatimanohari*
"Pariyasakama"	in *Bhinnashadjam*
"Chalamelara"	in *Margahindolam*

The saint was a typical mystic, and with this background his life and compositions reveal a great meaning and a high purpose.

III. *Tyāgarāja, the man*

Several miracles are, as usual, attributed to him also. But I do not propose to refer to them. But mention must be made of his extremely kind heart. He would go to any extent to give solace to person in anxiety or trouble. I shall mention two such instances. In his time there was a musician, Tribhuvanam Swaminatha Iyer, who had a reputation for singing the *Ānandabhairavi* rāga in an inimitable manner. But he was afraid to approach the saint. One day, Tyāgarāja attended one of Swaminatha Iyer's concerts *incognito.* The saint was really struck with the high excellence of the style in which he sang *Ānandabhairavi* rāga. He could not contain himself and preserve the *incognito.* After the performance the saint went up to Swaminatha Iyer and paid high compliments to his *Ānandabhairavi* and blessed him. Swaminatha Iyer took advantage of the opportunity, and knowing the kind heart of the saint, made bold to submit a request to him and tell him, "Master, You have been extremely kind to me, you condescended to come and hear poor me; not only that, you were gracious enough to compliment me. I am really thrice blessed. Your kindness makes me bold to submit a prayer at your holy feet. Through God's Grace, I happen to sing *Ānandabhairavi* fairly well. But I enjoy this reputation because you have not hitherto taken up *Ānandabhairavi* seriously. The moment you begin to handle it my reputation will go to oblivion. So if you will kindly leave that rāga out of your sphere, this poor, humble servant of yours, will keep that reputation some time more." The saint was much touched and granted that request. We would have noticed that, while the saint had handled all kinds of rāgas, he had left *Ānandabhairavi* alone; he had not composed any serious pieces in it. The *kriti* "Neeketeliyaka" in *Ānandabhairavi* generally attributed to Tyāgarāja, does not appear to be his. One or two simple tunes composed by him before he met Swaminatha Iyer went to oblivion. The saint severely kept aloof from that rāga.

One more incident and I shall stop. A poor *Maratha darwan* used to attend the saint's *bhajanas* regularly without missing even a single *bhajana.* The saint had noticed it; and one day he called the *darwan* and made enquiries about him. He found that the *darwan* was very anxious to learn music from the saint. He was prepared to teach music but wanted to find out how far he could imbibe and learn the art. So the saint asked the *darwan* to sing

for a while. The saint found that his capacity and voice were very poor, and he was incapable of learning even the simplest of his compositions. But he did not want to disappoint him. So the saint composed a very simple song in *Yadukulakāmbōdi* — *"Needayache Rama"* — and taught him the piece.

Thus the saint lived his life in utter self-surrender to the Lord and expressed that surrender in inimitable Music.

THE CULTURAL SETTING OF SOUTH INDIAN MUSIC

by

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Music in both its aspects of performance and appreciation may be considered a form of social action, and, as such, it involves a particular cultural context as well as elements of social organization. The culture provides not only the conventions regarding the performance and appreciation of music, it also normalizes the subjective attitude or meaning in terms of which music is experienced. Thus a given culture is relevant to the defining of what is or is not music and also to its perception: to what is and is not heard in a given performance. Singing out of tune, for example, may be much less irritating to one audience than it is to those trained in different musical traditions. It is a difference in the selective attention of the respective audiences. Finally, the "meaning elements" of the musical experience are interpreted within what might be called the ideology of the cultural tradition. The feeling tone generated as a response to musical performance is somewhat ambiguous and its articulation is normalized by the ideology. Structural elements governing the setting and occasion of musical performances may re-enforce or conflict with the prevaling ideology, for the meaning content of the musical experience can be affected by the place and time of performance.

It is not necessary to contradict the claim that music is "the universal language" in order to emphasize the particular significance music may have within a given culture. At least, on the theoretical level, these are analytically separable viewpoints invol-

ving different sets of categories. Anthropologically, the view of music as a system universal in its significance to the human species would come to rest somewhere on the psycho-biological properties common to men everywhere. And on this level there may well be a common psycho-biological capacity of response to a given change in pitch or rhythm, although it is difficult to establish what such response is with any precision. Beyond this, however, music is a "universal language" in the sense that the different musical systems of the world are cultivated as such. Thus, they may be assimilated within a common set of technical concepts, or the musical tastes may be cultivated within the different systems creating an appreciation of the museum of mankind's music as has been done in the case of the graphic arts.

The idea of a transcultural understanding for the art forms of mankind is a recent one, and its realization is dependent upon the gradual liberation of the arts from the cultural contexts in which they are nurtured. However, there is a countervailing tendency generated by cultural nationalism among newly independent nations, where the traditional arts are nurtured in the cause of achieving national and political unity and identity. These somewhat conflicting interests, both of which lend support to the musician, are manifest in the role strains and conflicts of the musician in South India. On the one hand he is expected to be traditional in his exposition of music, and to refine that exposition to what is distinctly traditional, hence, different from every other music. On the other hand, he is under the influence of assimilating that tradition to a wider cross-cultural understanding. Each of these involves a difference in audience, setting for performance, and knowledge, thereby creating different role expectations.

This leads to a consideration of the social organization of the musical tradition. For the musician represents a role within a social system organized in the direction of performing, maintaining and creating the musical tradition. The selection, recruitment, and training of musicians is not a random process. Those social structural determinants which affect the selection, recruitment, and training may be considered part of the social organization of the musical tradition. Patrons, musicians, teachers, and audience all represent roles within such a social system and their relations are governed by norms and rules defining the expectations of role performance.

II. *The Classical Music Tradition of South India*

The historical development of Indian music is often pictured as a series of archaeological strata beginning with the Śāma Veda and adding, chronologically, treatises on music and styles of composition to the present day. And it is implied that the series of strata are connected by some evolutionary principle of development. Yet, a closer inspection reveals an infinitely complex development. Various geographical centers of music composition and scholarship rise, flourish and then fade. Religious movements emphasizing music as a form of devotion, such as *bhakti* movements, rise and spread themselves in waves of religious enthusiasm and they also subside. Music and dance almost always appear as part of court life, and the same holds for the temple complexes. These centres are constantly subject to the disruption of marching armies and the clash of arms in the struggles for power. Add to this the mingling and intermingling of traditions and the transplanting of peoples, the interchange and borrowing of musical terms and styles, and the thread of development of Indian music becomes exceedingly difficult to unravel. It may be safe to assume that the music traditions of a given region have multiple origins which may well be geographically distinct. Thus within a given area successive traditions may be quite unrelated to one another, since neither area nor temporal sequence are an effective guarantee of continuity of a musical tradition.

The classical music tradition of South India is often called "karnātic" although the origin of this term is somewhat obscure. However, the origin of the major composers in the tradition would suggest an identification with the Vijayanagar empire. Purandara Dāsa, (Śrīnivāsa Nāik) who is called the "father of Karnātic music", was born near Poona and settled in the capital city of Vijayanagar. It appears[1] that he was known to Krishna Deva Rāya under whom the Vijayanagar empire reached its greatest extent. The language of Purandara Dāsa was Kannada and his death in 1564 occurred shortly before the destruction of Vijayanagar and the disintegration of the empire. The musical trinity of composers—Tyāgarāja, Syāmā Śāstri, and Muttusvāmi Dīkshi-

1. T. V. Subba Rao, *Studies in Indian Music*, Asia Publishing House, 1962, p. 105 ff.

tar—who represent the crystalization of the music tradition and the peak of its creative development, were all born in Tiruvārūr and were contemporaries of one another. However, the ancestors of both Tyāgarāja and Syāmā Śāstri hailed from the Kurnool district. They were undoubtedly among the number of Telugu speaking persons who migrated to the Tanjore district under the reign of the Telugu Nāyaks, beginning with Sēvappa Nāyak (1532-1560). This background tends to point the source of this tradition in the valleys of the Krishnā River—the meeting place of the peoples of Mahārāstra, Āndhra, and Kannada. The "coalesced melodies of Karnāta and Āndhra modes of music" is referred to in the lyric poem *Hamśa Sandēśa* of Venkathanātha (Vedānta Deśika) of the thirteenth century.[2] By the seventeenth century, Tanjore becomes the center in which the tradition flourishes.

The Tanjore court first under the Nāyaks (1532-1673) and subsequently under Mahārāṣtra dynasty (1676-1855) provided the historical focus and major institutional support for South Indian Music. Tanjore became a center for the traditional arts and learning, supporting and attracting scholars, musicians and poets with grants of land, houses and monthly stipends. Central figures in this development were Ragunātha Nāyak (1600-34) and his minister Govinda Dīkshita. Both combined learning, music, and poetry with statesmanship. Govinda Dīkshita served as *purōhita* (family priest) and tutor to Ragunātha, and minister of the kingdom. A Kannada Brahman from the Mysore area, he is said to have collaborated with Ragunātha in the writing of *Sangīta Sudhā* and one of his sons, Venkateswara (Venkatamakhi), wrote *Chaturdaṇḍi Prakāśikā*. The latter work emphasized the *mela-karta* system of rāga classification in use today. Thus the Tanjore court had a direct hand in the development of musical theory and in locating great composers in the Tanjore area.

However, Tamilnad was also the seat of a much earlier musical tradition. The 7th to 10th century is witness to the religious fervor of the *Bhakti* movement, which, in the hymns of the Nāyanārs and Āḷvārs, "are among India's greatest contributions to the world's religious literature."[3] This movement appears to run in

2. O. Gosvami renders this passage as "the mixture of Tamil and Telugu music", *The Story of Indian Music*, Asia Publishing House, 1957, pp. 194-5.

3. Basham, *The Wonder That Was India*, N.Y., 1959, p. 330.

two parallel channels representing the worship of the deities Śiva and Vishṇu, and the poet-saints who composed these hymns are represented as Nāyanārs and Āḷvārs. The later names given to collections of these hymns are *Dēvaram* for the Nāyanārs and *Divya-Prabhandam* for the Āḷvārs. Set to old melodies called Paṇs, these hymns are sometimes part of the repertoire of the concert musician of today. These devotional hymns are often, in terms of word content and emotions expressed, the same as the devotional songs of the composers of the classical tradition. However, the relationship, if any, between this earlier tradition and the classical tradition of the Vijayanagar era is little understood. In the absence of a fixed system of musical notation, or classification of melodies, it is difficult to ascertain the musical form of these earlier hymns. The oral tradition in which these musical forms were transmitted to subsequent generations is subject to a variety of influences which are hardly determinable. Still other references in Śangam literature (e.g. *Silappadikāram, Tolkāppiam*) suggest well developed systems of music from a period earlier or just overlapping that of the Nāyanārs and Āḷvars. Different kinds of musical modes are mentioned, types of professional singers and bards, all of which suggest a complex and well-developed musical culture in the area of Tamilnad. There is, however, among contemporary musicians a tendency to claim continuity with this earlier tradition even if evidence to this effect is lacking.

From the structural point of view there are three main sources for the musicians within the classical tradition. The *gurukula* method of training involves the student living in the home of his *guru* along with a group of fellow students. Their relationship may be characterized as master-servant in that the student is obligated to revere the master and to serve him in menial capacities, and adopt a life-long attitude of deference and humility toward his teacher. For the musician the lineage of teachers (*Sishya-parampara, Guru-parampara*) is as important as his family lineage in qualifying him as a musician. It is noteworthy that many musicians today can trace their line of gurus to one of the many students of Tyāgarāja, and, indeed, the impact of this great musician in the absence of an adequate system of notation is directly dependent on the number of students he inspired to carry on his work. The gurukula method tends to develop a relatively closed musical repertoire which is passed on thru the line of successive *gurus* from one generation to another.

Thus, several "lines" of repertories can develop and become a "family" possession. The degree of interchange which takes place among these lines varies with those social factors permitting or limiting contact between the bearers of these lines of repertoires. Such factors as caste, marriage, types of music functions (e.g. temple, *bhajana*, court performances) would be important determiners in fostering or limiting exchange of repertoires.

The three major groupings one may delineate are the Telugu and Tamil musicians primarily of the Brahman castes, the groupings of temple dancers (Devadāśi), their offspring and their teachers (Nattuvars), and the temple musicians located in various villages as a matter of hereditary occupation. The various instruments are differently allocated between these groups: the *vīṇā*, *violin* and *mridanga* being the preponderant among the Brahman castes, while the *nāgaswaram*, and *tavil*, the fundamental instruments of temple processions and ceremonies, are province of the temple musicians. Each of these groups has been subject to the process of "Sanskritization"[4] if one may apply that term to the musical tradition. It is a process in which the customs, rites, and beliefs of the Brahmans are adopted by lower caste groups, and one may presume that the musical repertoire of the former group has a similar pull or attraction. Today with the increasing publication and public accessibility of musical compositions these lines of relative exclusive repertoires break down. But there is evidence from the past to suggest that lines of musical development were never rigidly exclusive, and that the mobility of the musician left his music less exclusively the possession of a family for any great period of time.

The term "tradition" has a normative as well as historical connotation. In the case of Karnātic music the term is used in a normative way to indicate what should be included or excluded as a type of musical composition, and what behavior is appropriate or inappropriate for the musician. In this usage there is no precise definition what constitutes the Karnatic tradition of music, rather, there is a sense of an unarticulated "common understanding" of what constitutes tradition. Traditionalism in music is, therefore, a formal value even though the content of the term cannot be specified. Bhakti and the life of the saint-composer

4. See M. N. Srinivas, *Caste in Modern India*, Asia Publishing House, 1962, pp. 42-62.

Tyāgarāja constitute the most generally understood references for the normative content of the Karnātic tradition. *Bhakti* means that music is understood primarily as a means of devotion, while the life of Tyāgarāja exemplifies the steadfast adherence to this principle.

III. Classical and Folk

A further problem in delineating the classical tradition and its antecedents lies in the fluid distinction between what is "classical" and what is "folk" music. Anthropologically, the concepts "classical" and "folk" refer to the cultivated and uncultivated aspects of an interrelated culture. The structural basis of the distinction involves both a contrast in class, such as peasants and gentry, and contrast in location, such as rural and urban. But there are a number of circumstances which suggest that, although there may be a parallel contrast in the Indian situation, elements of Indian social structure mitigate the contrast between urban and rural milieus. Thus the musical traditions might be better understood when classified along functional lines rather than "classical" and "folk."

Classical Karnātic music is devotional; the great composers of this tradition—Tyāgarāja, Syāma Śāstri, Purandara Dāsa—were *Bhaktas* whose music was intended and inspired as a means of devotion and salvation. The audience for this music was never confined to an upper class urban group, nor to its princely supporters. The same music appears at *bhajanas*, temple festivals and ceremonies in villages, where the audience may be drawn from the general population of the rural area. Secondly, although the musicians in this tradition were inevitably drawn from the Brahman castes, these castes were never confined to urban areas. Many of these musicians were born and raised in villages, and they often retired to village areas in the later stages of life. Thirdly, the pattern of religious pilgrimage was a significant factor in mitigating rural-urban isolation both from the standpoint of performers and audiences. Finally, despite important changes taking place, Karnatic music has been and is for the most part a vocal music. The predominant number of concerts in any Sabhā are given by vocalists, and where instrumentalists—vīnā, violin, flute—perform they will utilize compositions designed for vocalists. Within this tradition there is little development of a purely instrumental music. The dominant character of the tradi-

tion as vocal music with rhythmic accompaniment, means that it is accessible for reproduction to almost anyone. These factors have tended to prevent the musical system from bifurcating into musically distinct styles and contents such as is normally implied in the concepts of "classical" and "folk" music.

However, there is a difference in performance brought about by the conscious cultivation of the music through study and training. The improvisations in tānam and ālāpana, the graces or *gamakas* are all beyond the range of the untrained performer. Thus the musician is most apt to respond that the difference between his music and that of a group of singers at a *bhajana* is one of training. It is the same musical tradition, the melodies and content do not differ. What is different is the expression given to it by the trained musician.

Sometimes the term "folk music" is used in the South Indian context to describe a variety of music types including "tribal songs, occupational songs, worship songs, marriage songs and ballads," as the music of millions of Indian villages.[5] Actually, such a grouping seems to be arrived at by delimiting the classical tradition and including all other music as "folk." Yet the list above suggests a functional point of view which should be further explored. Ballads such as *Kovalan-Kadai, Rāja Tesingu,*[6] and the various *Chindu-s* might well be examined from a functional point of view: who performs them, who listens, and on what occasions are they performed. S. Ramanathan in "A Survey of the Traditions of Music, Dance and Drama in Madras State"[7] describes various types of compositions—Paddhati songs, *Kāvadi Cindu, Nondiccindu, Vaḷinadaiccindu, Kavuttuvam, Lāvaṇi*—in functional terms. He refers to the *tunes* as of a folk type, meaning thereby that they can be sung without any rigorous training. Ancient musical distinctions such as *Mārga* as over against *Desi* or such as *grāma* against *araṇya* have been variously interpreted. Mārga refers to sacred music composed (sought out) by Brahma. It is Vedic music according to Kallinātha, while *desi* refers to

5. P. Sambamoorthy, *A Dictionary of South Indian Music and Musicians*, Madras, 1952, pp. 140-142.

6. C. and H. Jesudeson, *A History of Tamil Literature*, Calcutta, 1961, p. 247.

7. *Bulletin of the Institute of Traditional Cultures*, Madras, Part II, 1960.

variously indigenous, country, regional music.[8] Fox-Strangeways interprets *grāma* to mean village as opposed to araṇya (jungle), hence, grāma scales are civilized as opposed to unsophisticated scales. The historical structural context in the use of these terms needs to be supplied. These distinctions may be referring to the music of guest or pariah peoples, to tribal groupings and to those groups incorporated in the Hindu social order or, again, they may be referring to levels within the social structure of Hinduism, and to sects within and without the fold of Hinduism. In either case the term "folk," that is, village, as opposed to urban does not seem adequate to describe the varieties of music produced in the context of Indian History.

IV. *Religion and the Classical Tradition*

Music may be considered religious either through stereotyping the performance of given compositions with specifically religious occasions or through the word content of song, which is addressed directly or indirectly to the deity. The classical tradition of South Indian music would be considered religious under either or both of these criteria. However, performances do not always take place in what are religious circumstances or occasions. The modern concert hall, and one presumes the command performances at the courts of princes, represent more secular occasions. Even the concerts which have become part of wedding celebrations are considered a "social" rather than religious event. Despite, however, the objective secularization of music performance, many musicians in this tradition and its spokesmen insist that the music performance involves bhakti and that it remains in essence a religious act. It is this aspect of South Indian music which gives definition to the roles of performer and audience and the subjective experience of a performance.

Bhakti is a popular and ecstatically devotional religious movement beginning as early as the 7th century A.D. Its inspiration is a personal God addressed in the intimate terms of familial relation and its theme is self-surrender to the Lord. The conception of the godhead is that of a personal being feeling love for his devotees and to whom his worshipers express their love and devotion. The sense of modesty and humility in the love of God

8. O. Gosvami, *op.cit.*, p. 19 ff.

is also expressed in the relation of the worshiper to his fellows. Thus *Bhakti* cults exhibit a spirit of equality which often overcomes caste separatism, albeit temporarily, on the occasion of worship.

The institutionalized form of devotion in *Bhakti* is the *Bhajana* (attaining the Lord's presence) which can be performed in a Temple, *Maṭam*, or within a household and consists in group singing and chanting of hymns under a leader who has had some training or experience in *Bhajana*. Sometimes a *Bhajana* group will accompany a religious procession, or pilgrimage. In some instances *Bhajana* leaders are trained in singing and musical accompaniment at a central "college" or receive their training from within their family.

The conception of music in *Bhakti* reveals several different levels of relation to the deity as an object of worship: (1) music is instrumental in expressing and promoting devotion; (2) music is sacramental—a means of salvation; and (3) as Nāda, music is the ultimate being. Music is utilized as a means of attracting devotees to *Bhakti*, and in the *bhajana* group singing is both accessible and a pleasant way of worship. Partly for this reason the early *bhakti* singers used the vernacular rather than Sanskrit in their verses. It was a way of attracting the masses to a form of worship without impossible or rigorous procedures.

But music is also considered a means of salvation, in a manner related to the doctrines of *Nāma Sankīrtan* (chanting of the Lord's name). Music sung truly and with devotion attains the presence of the Lord as does the reciting of His name. The *kīrtana* is one form of music in praise or appeal to the Lord which expresses these concepts. In the doctrine of Nāma-Sankīrtan name and form are identical: "The Name of Śrī Krishṇa and the Transcendental Form of Śrī Krishṇa are identical. The Name, Form, the Holy image, are all three exactly the same."[9] Similarly, on the subjective side there is an identification of the experience of music with divine bliss; "The aesthetic joy that one is able to derive after rendering the ālāpa of the raga for a length of time can only be identified with the religious experience of a devotee who

9. Sri Krishna Chaitanya quoted in Raghava Chaitanya Das, *The Divine Name*, Bombay, 1954, p. 10.

tastes divine bliss."[10] As a means of salvation the mental absorption produced by music gradually leads to the realization of oneness with the divine spirit.[11]

Finally with Tyāgarāja we find the concept that music itself is the ultimate reality: "The final stage in the evolution of Tyāgarāja's concept of music is reached in a few compositions wherein there is not merely the advocacy of the worship of music as the primary means to salvation, but the most amazing statement that music or what is the same, Nāda, is the Ultimate Supreme Being and Śiva and Vishṇu are but embodiment of It."[12]

The ideology of karnātic music bears the unmistakable stamp of the character and compositions of Tyāgarāja. Over a thousand musicians make the annual pilgrimage to his ashram in Tiruvaiyāru. He has become, for many musicians, the standard for both musical excellence and the understanding of the relation of music to religion as well as the role of the musician. And while he connects in many ways with the past, he also stands as an historically significant turning point emphasizing *bhakti* as over against the secularization of music.

There are musicians in the west who regard music as an end in itself and who make a "religion" of music. However, this is quite different from the deification of music in the karnatic tradition, for, even if Tyāgarāja regarded music as the ultimate being, he never separated it from the traditional context of Hindu religion and ritual. The process of rationalization by which the various life spheres become separable and ultimate ends in themselves, as exampled in the slogan "art for art's sake," did not make much headway in Karnatic music. Tyāgarāja's struggle against the secularizing trend was fought out in the context of the Tanjore court's relation to musicians. And his refusal to play either for the princes of the court or for rich men tended to anchor the musical system to the traditional context of Brahman caste relations. Only the Lord was the object of Tyāgarāja's music and only the musician who had recognized the worthlessness of worldly things, and

10. Kumari S. Seetha, "Raga and Raga Rupa" Music Academy Souvenir Program, 1964.
11. C. Ramanujachari and V. Raghavan, *The Spiritual Heritage of Tyāgarāja*, Madras, 1967, p. 49.
12. T. V. Subba Rao, *Studies in Indian Music*, Asia Publishing House, 1962, pp. 210-11.

who knew right from wrong, and who was faithful to tradition could effectively make music. Support for such music came from the Hindu communities as a matter of religious duty and honour and within the context of traditional religious practice and obligation. Although the court under the Nayaks and Mahrattas supported Hindu culture it also engendered secularizing tendencies with respect to the musical tradition. Thus the performance of music and dance for the entertainment of the court, the staging of musical combats in which musicians vied with one another in speed and facility of singing, in knowledge of ragas and in their powers of memory, represented to Tyāgarāja music made subservient to ends other than divine. On the other hand the tradition of *Bhakti* and the theory and practice of Hinduism was congenial to the idea of the divinization of music. Thus the Karnātic tradition developed into a highly rationalized and cultivated musical system, which was at the same time firmly anchored to religious practice and sentiment, and a purely secular and highly cultivated music did not develop. The power and influence of the court waned with the onrush of British colonialism and whatever influence it may have exerted in the direction of a secular music was dissipated. If any classical and purely secular music had developed it failed to survive, and the Karnātic tradition was borne by the disciples and students of Tyāgarāja into the present century.

The contextual purpose of music serves to affect the content and structure of the musical system itself. Max Weber analyzed the differing effects on the development of musical systems of the role matrix of the musicians.[13] In this he contrasted the purely aesthetic and expressive needs of the professional musician in a secular role with the magico-religious aims of a sacred music. In the latter instance, the fixing of intervals and modes is determined by motives of magical efficacy, which, as in the case of prayer formulae tends to rigid and fixed modes. Efficacy is believed to be dependent on infinitesimal differences between a perfect and imperfect rendition. Karnātic music bears the traces of this motive even in its improvisations where there are rigid formulas fixing the starting and finishing notes of a swara and the progression of intervals which may be followed. One also notices overtones of this motive of magico-religious efficacy in the miracle

13. *The Rational and Social Foundations of Music*, Southern Illinois University Press, 1958.

stories told of musicians in the past where lamps are lit, rain falls, and the dead are resurrected by the charms of musical formulae.

However, in contrast to this the expressive and aesthetic sense is manifest in Karnātic music, particularly with Tyāgarāja, in the selection and development of *Rāgas* to meet the expressive and aesthetic needs of the musician. Historically, the concept of ragas has been overlaid with magico-religious formulae setting the time and place for their rendition, and one may suppose that this is in contrast to the aesthetic criterion which selects melodies for their expressive capabilities. It is the peculiarity of Karnātic music to have developed an "art" music within the confines of magico-religious motives.

V. *The Role of the Musician*

It is noteworthy that Tyāgarāja's rejection of the court and his reliance on the religious sentiments of the Hindu community coincides with the gradual disappearance of the court as an independent political influence and the onset of British colonial domination. An adequate history of the role of the musician during this period needs to be written. Yet somehow the tradition was maintained through the *gurukula* methods of training, and in the face of declining interest and opposition.[14] It was not until the late 1920's under the influence of the independence movement that the flagging interest in traditional music was revived, and it was during this period that many Sangīta Sabhās devoted to the promulgation and support of Karnātic music were organized.

During this period in which the traditional political structure was dissolving, the religious orientation of Karnātic music, which Tyāgarāja provided, gained support. The role of the musician tended to become avocational, something in addition to a full-time occupation, and it tended to become part of a sense of religious duty and obligation to learn and know and to perform this music. One can find in Tanjore today many musicians for whom this was the case. They worked as railroad clerks or in the offices of government and at the same time assiduously practised their music, thus providing a pattern of economic support for the tradition which one can still find operative today. This created the role of part-time musician whose musical activity was viewed as a

14. Organized opposition was effected in the Anti-Nautch movement, which, although not directed against the traditional musicians, could only have a negative effect on his role in society.

form of religious devotion. From the viewpoint of this role, the performance of music as a means of livelihood or as one's sole means of livelihood was unfortunate. Y. B. Damle reports a similar attitude among the Kathakas. The performance of the *Harikathā* as well as the performance of music in the Karnātic tradition are not 'ordinary vocations'. Suffused as they are with religious sentiments and sacramentalism, these traditions cannot be treated as ordinary remunerative occupations. The need for a means of livelihood coupled with the extraordinary character of the vocation of music creates ambiguities for the role of the musician which were solved during this earlier period by the role of part-time musician. The older musicians of this type express regret at the full professionalization of the role of the musician which occurs today, in which the performance of music becomes the sole or primary means of livelihood.

With the support of Sabhās, All India Radio, Foreign concert tours and the creation of colleges of music, the base of the music tradition shifts in a more secular direction. Music is fostered with the political aims of achieving national identity and unity. Thus, aesthetic standards begin to develop in independence from *Bhakti* and the role of the musician becomes more professionalized. This transition has tended to create an ambivalence with respect to the role of the musician and standards of musical performance. The ambivalence may be characterized in terms of the polar principles of music as a secular "art" and music as *Bhakti*. Under the principle of *Bhakti* the character of the musician becomes an important consideration in the efficacy of his performance. "To maintain the sublimity and charm in our music, the musician must lead a pure and saintly life; he must be a good scholar; he must think that he is a student throughout his life; he must have served his master well and he must always try to use his music for devotional purposes." (Quoted from *Sangitāratna* T. Chowdiah). Above all, the musician is enjoined to be faithful to the tradition (Sampradāya). Practically, the authority for tradition comes to be the *guru* under whom one lived and studied. His approval or disapproval becomes the sanction for one's faithfulness to tradition, and has the effect of ensuring a conserving tendency in the disciple.

Similarly, on the side of the audience, the expectation is that a musical performance has devotional implications. Audiences vary in this respect in relation to the circumstances of the performance. However, it is maintained that a small compact audience, to which

the performer can communicate directly and without the aid of electronic amplification, is a requisite to creating a "religious atmosphere" for the audience. The South Indian musician looks directly at this audience establishing another level of communication in which not the sounds of the music but the meaning behind these sounds are given primary importance.[15] In such a performance it is the reputation and character of the musician, his empathy with the audience, which are more important than the aesthetic quality of the performance. But even those Sabhās dedicated to this view are forced by economics to secure larger audiences and larger concert halls, a tendency which prevails against the creation of the "religious atmosphere" considered necessary to a performance. Thus the modern circumstance of the tradition creates a series of dilemmas and conflicts for the musician to which there is no simple solution.

Those controversies which occur among musicians in the tradition, often phrased in terms of what is authentic, can be understood to some extent in terms of the polarity of attitudes brought about in the transition to a more secular organizational basis for the musical tradition. Organizationally, it involves the *gurukula* versus the college or university methods of education, the sabha or radio concert versus the *bhajana* and temple festival; attitudinally, it involves the religious devotional standards of *Bhakti* versus the critical, aesthetic standards of "art". It involves the contrasting active tendencies toward exclusiveness in the relation between Karnātic and world musical systems.

The creation of a social organization bent in the direction of preserving a traditional cultural content, inevitably affects that content. For the social organization represents a set of social roles, and a new set of norms, expectations, and orientations defining those roles. The result is a shift in the context of the tradition in which performers are motivated and oriented in different ways, and in which the audience and the circumstance of performance is defined differently. Thus the frame of reference and, finally, the experience of the tradition is altered: different aspects of the tradition are emphasized and other elements are eliminated altogether. A traditional culture content is inextricably wedded to its social organizational basis.

15. B. Chaitanya Deva, "The Emergence of the Drone in Indian Music," *Journal of the Music Academy*, 1952: 126-152.

ANCIENT MUSIC: THE MUSIC OF THE SAMA VEDA AND THE SONGS OF THE SAIVITE AND VAISHNAVITE SAINTS

By

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Sāma Gāna

The Ṛṣis or the sages of the first ages are said to have 'heard' the 'Veda'. The primordial sound (Aum) is the divine word through which, according to the Vedas and the Hebrew Genesis, all things have been made. 'Revelation' being a work of the verb, as, creation itself is actually a hearing for him who receives it.[1]

"All things", Dante has said, "are arranged in a certain order, and this order constitutes the form by which the universe resembles God".[2] If sounds or certain pleasant combinations of them evoke in us emotions, pictures of beings, landscapes, etc., it is because there must be some similarity between the different aspects of the Universe, which music enables us to bring about. But, to realise this accord between the different aspects of the Universe, we must know the nature of these common aspects. Ancient writers on Indian music hence maintain, that the subtle bonds of accord between the principles of nature and the principles of harmony can be explained only by traditional metaphysics, drawn of course from the Vedas. Another explanation tending to support this theory is:—The Universe or Jagat (that which moves) is the result of combination of forces and movements. Every movement

1. *Etudes traditionalles* 1936, p. 68.
2. *Paradiso*, 1-103.

produces vibration and hence a sound peculiar to it. Hence it is that the relation between elements are explained by a relation of sounds. May we conjecture that this would be the reason why astrology and kindred sciences express themselves in terms of harmonic relations. This 'music inaudible' as Kabir calls it, is said to be heard by Yogins—people with keener and subtler sense perceptions. We of the grosser calibre, may endeavour to produce corresponding or nearly the same vibrations. Hence, the art of music. If we were to produce the exact vibrations, the universe (the basis of the existence of which is its very imperfection) would not exist. The work of the artist or musician, would be to know as accurately as possible the harmonic relation of things, and to recreate through his art, the semblance of the real universe. Indian music does not lack support of legends[3] to prove this. "Music expresses the accord of Heaven and Earth and produces the harmony between men and spirits".

Gounod says:—"Sounds alone can no more constitute music than words alone can constitute language. Words can only form a proposition, an intelligible sentence when they are associated in a logical sequence, according to the laws of intellect. This is also true of sounds which must obey certain laws of attraction and mutual response, by which is ruled their production, successive or simultaneous, before they can become a musical reality—a musical thought."[4]

Ādhāra Śruti or the tonic is not exclusively the right of Indian Music. This constant tonic (*Ṣhadja*) is called the "*Ison*" in Byzantine music. Ancient writers on Hindu Music called it "*Chhandovati śruti*". It is the standard by which all intervals are measured. In Indian Music there is no meaning, no note and no interval unless the Ṣhadja is present.

The Upaniṣad literature of the Brāhmaṇa period is closely enveloped by the mystical symbolism characteristic of the ecclesiastical Hinduism of that age. But, when the verses are stripped of their spiritually enigmatical garbs, they are connected with the corresponding number and value of notes. Their compositions

3. Story of Naick Gopal singing Dīpak
Musician singing the Rag Megh
Krishṇa & Kāḷinga Mardana.
4. *Menestral* — 22nd, Jan. 1882.

treat of the numbers indicating their relation to the musical scale and its intervals. They had songs which differed from hymns, and the names of the metric hymns and songs were associated with the names of Gods.

In the *Chāndogya* and other Upaniṣads, in spite of the strong tendency to mystify everything, it is said, that, "In chanting the Vedas, the deeply significant and supernatural *Aum* is articulated. What is '*aum*'? It is the All-Pervading, All-Essential, All-Absorbing the All-Sacred.

ṚK is the essence of speech. Sāma is the essence of *Prāṇ* (Breath). Ṛk and Sāma make a *Mithuna*. *Udgīta* is *Swara* ie. sound, pure and simple and *Udgīta* is the quintessence of all essences. "*Aum* is *udgītha*, the most supreme and most adorable of all. It is listened to in the ether of the human heart with its seven sounds which having settled in the soundless supreme unmanifested Brahman, becomes undistinguished and indistinguishable—as the various flavours of the flowers are lost in the honey, securing safety and immortality".

The Sāman Chant

Metrical compositions happen to be the most ancient type of musical forms and the same may be studied in the sequence of their antiquity. The Vedic hymns are the living and authentic examples of the world's most ancient and sacred literature. The symbol round which the elaborate ritual of the Sāma Veda gathers, is the Soma sacrifice—the chief feature of which is the drinking of the juice from the Soma plant. The virtues of this juice are given in detail in the ninth book of the Ṛg Veda, from which most of the Sāmans are taken. This does not mean that the chants are later than the verses. There is nothing to prove this, rather there is a probability of the chants preceding the verses. The Soma is otherwise called the 'moon plant', most probably connected with the worship of the ancestors. Great care was evinced to adhere strictly to the original melody types, as the belief existed, that the religious efficacy of the hymns necessitated that care. The directions in the Brāhmaṇās were implicitly and faithfully followed. The sacrifice entailed many months in preparation, many days in the actual ceremonial and the expense and labour involved were not little.

These Vedic hymns are composed in *Chhandas* or the Vedic metres, in which every syllable forms a unit of articulation normally amounting to a unit of time. A hymn is chanted or sung according to the need of the occasion. The same stanza may at times be sung to one or to various melodies; then again the same melody be used for various stanzas. Hence it is often necessary to model, to enlarge, to modify the *ṛcas* in correspondence with the Sāman, and the creation of that *Staubhika* form developed a technical literature which serves the purpose of modelling the *ṛcas*.

A vedic chant, in some respects may be compared with a Gregorian chant. As this ecclesiastical singing uses certain determinent tone-figures in order to mark the inter-junction, so the Vedic melodizing indicates the end of *padas* by its tone figures. The singing of a Sāman might be called the melodical counting of the pāda syllable.

Before coming to the Sāma Veda proper, it is necessary to know the mode of recitation of other Vedas, especially the Ṛg. Veda. The Sāma Veda has borrowed largely from the Ṛg. Veda. The text of the Ṛg. Veda has been elongated and altered so as to suit the mode of chanting. A hymn is sung or chanted according to the need of the occasion. In a scholastic recitation or prayer the *arcika* form is employed. A slightly more elaborate way is the *Gāthika* style which employs two musical notes. The better known Vedic chant of today employs three notes, and represents the ancient Sāmika style. Ārcika is the most ancient e.g. *Om sahasra sīrṣa puruṣa: sahasrākṣa sahasra-pat.*

It is monotonous and always keeps on the normal level or pitch of the voice. Examples of the *Gāthika* style are not current today to the same extent though a large number of such examples are met with in Marāthi verse and song.

The Ṛg. Veda is recited to three tones—'for, the accent was originally a mark of musical pitch and became a mark of stress only later on. The *udātta* and *anudātta* or, the raised and not raised sounds, refer to those of the speaking voice.'[5] It cannot be said with certainty whether these terms may have any reference to music. A third tone is the *svarita* which in the Ṛg. Veda seems to be above the *udātta*. It is also said to be a falling accent of a

5. Fox Strangeways.

dependent nature, marking the transition from an accented to a toneless syllable. It always follows the *udātta*. Further, the first part of the *svarita*, sounding higher than the *udātta*, it can be called ornamented *udātta* falling to an indefinite pitch below it. The indefinite pitch is called *pracaya;* before the rise from the *pracaya* to the *svarita* or the *udātta*, the voice is a little lowered (the *Sannatara* or the *anudātta tāra*) which, obviously is below the *anudātta*. This is the original theory of recitation, but is very much modified in practice. A point worthy of note herein is that the *pracaya*, lower in pitch to the *svarita* is marked as the same note as *udātta* and not as *anudātta*.

u	s		a	u	a	u	s		a	u	s	
G	M	g	R	G	r	G	m	g	r	G	M	G
Sam	no		de	vīr	a	bhi	shta	ye		a	po	

‘	P	’	a	u	s		‘P	’	a	u
g	G	g	R	g	m	g	G	G	r	G
bha	van	tu	pī	ta	ye		San	yor	a	bhi

s		‘	P	’
m	g	G	g	G
śr		van	tu	nah

In some instances the *svarita* sometimes remains a single note Ma. or is graced from Ga to Ma. e.g.[6]

		s					s				s		
R	G	G	M	G	r	G	m	G	R	G	m	G	g
a	gni	mi		le	pu	ro	hi	tam	ya	gna	sya	de	vam

		s										
R	g	G	M	G	G	M	g	G	r	G	m	G
rit	vi	jam		ho	tā	ram		rat	na	dha	ta	mam

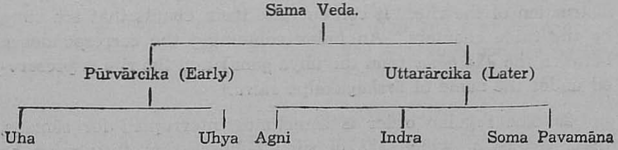
There seems to be also another rule that when more than one *anudātta* precedes an *udātta* all but the last are sounded lower.

The notes hitherto seen are mostly notes without any grace whatsoever. If the graces are employed the usage is occasional. It is only in the Sāma Veda, that we find more of them.

6. From Haug.

Recitation of the Vedic hymns was a collective affair and to preserve unity of accurate pronunciation and synchronous delivery, a uniform style of delivery was essential. The connotation of the terms *udātta, anudātta* and *svarita* has been a matter giving rise to great confusion, since they are used in different contexts in different subjects—such as Vedic chant, Sāmagāna, the different *Śikshā-Granthās* and music proper. It is no wonder that we come across indiscriminate use of these three terms in the discussion of these subjects. Vedic compositions are always in one or other *Chhandas* or Vedic metre, which is a measure with four equal *pādas* each having a fixed number of syllables. Each syllable forms one unit or minim of the measure. In spite of a possible symmetry and balance of tonal as well as rhythmic form, the chant does not even suggest anything that would hint at any coherence of form, between one pāda and another, even of the same *Chhandas.* It is no wonder that in spite of the different *Chhandas* all chants sound alike, no matter in what *Chhandas* they are composed. The tone and rhythm of the Vedic chants are of the essential and not of the formal type.[7]

A Vedic chant has three forms—*Ārcika, Gāthika* and *Sāmika* as stated in the *Narada Śiksha. Ārcika* has three accents. *Gāthika* has only one accent, while *Sāmika* is melodic. According to Caland's *Jaiminīya Samhita,*



The body of the hymns is divided into two sections—the *uttara* and *purvārcika.* These are arranged internally according to their metres and according to the *Stobhas.* It is believed that only seventy five out of the many hundreds are not borrowed from the Ṛg. Veda or any other source. Such borrowings are called *yoni.* A further distinction is between those that have only one melody or many ie. *Eka Sami* or *Bahu Sami.* It would seem from this that Sāman is music .... not music and words, or

7. Formal — meaning of the form.

words for music. The rhythm is determined by the words which decide where it will be appropriate to take breath.

The Sāma Veda has no separate text of its own. The text of the Ṛg. Veda itself forms its text. It differs from the Ṛg. Veda in its purpose. Thus Ṛg. Veda supplies the literary meaning, the Yajur Veda the ritual to be observed simultaneously and the Sāma Veda, the musical representation in a sacrifice. There was a division of duties in a sacrifice, and those who did the part of Sāma singing, came to be known as Sāmagāh. In ancient times there were many types of sāma singing but, at present, all but three have become extinct. These three are: Kauthumi, Rāṇayānīya and Jaiminīya.

A sāma gāna being a collective song, has a fixed and set form of musical cast or mould. Beyond this set form, no personal variation or colouring is allowed. The rhythm of the Sāma Gāna is hence of the essential type and obeys the rule of a *laya*......but does not employ any *tāl* or cycle of time measure.

Van Der Hoogt treats the arrangement of the Sāma Veda as given below:

The wording of the Sāma Veda that has come down to us is subject to the following rules:—

1. The *ūha gāna* is obviously composed in view of a regular instruction of the rite. It contains the main chants that are sung by the three chanters. An index containing the correspondence between the *ūha gāna* (and the ūhya gāna) and the rite is preserved under the name of *ārshayakalpa sūtra*.[8]

2. The regular order is sometimes interrupted for sāmans, the melodies of which are of such holiness that they must be practised in the woods. They form a separate collection, the *ūha gāna* (ie. a scholastic abbreviation of the *ūha rahasya gāna*).

For instance, all sāmans of the stotras belonging to midday and evening of the *Agni-Ṣtoma* are found consecutively in the *ūha gāna* 1, 1, 1-14 but the second midday chant, the *Rathamtara Stotra*, is an exception, and is found in *ūhya gāna* 1, 1, 1.

8. Refer Chap. IV, 68, No. 5.

3. The *uttarārcika* contains the texts of the *ūha*, and *ūhya gāna*, viz., crossing each other, according to the order of the rite, but there are two exceptions to this arrangement.

To begin with the *uttarārcika* is according to the place in the rise of all *stotras* that are sung to the *gāyatri* melody.

On the other hand all texts that the pupil has already committed to memory are dropped although the Sāman appears in the *ūha* and *ūhya gāna* in the place required.

Examples of the principal rule and the first exception are found in the description of the *agni, ṣtoma* 22. Here the texts of the morning chants are seen SV. 2, 1-21 preceding the text of S.V. 2, 22-29 *ūha gāna* 1, 1, 1–4. Here also are seen the text of S.V. 2, 30-31 *ūhya gāna* 1, 1, 1 being placed between the text of the *pavamāna-stotra* S.V. 2, 22–29 *ūha gāna* G. 1, 1, 1–4 and the text of the *vāmadevya sāman* S.V. 2, 32-34 *ūha gāna* 1, 1, 5.

4. The *grāmageya gāna* and *āraṇya gāna* are pre-eminently sacerdotal books. They contain the melodies the pupil had to memorize; each melody there is provided with one stanza only. The *grāmageya gāna* contains the melodies that are memorized in the house of the teacher; the *araṇya gāna* is studied outside the village.

Many a melody of the *grāmageya gāna* and *araṇya gāna* appears with the complete text in the *ūha* and *ūhya gāna* ie. in the shape that is used in the rite.

5. The *pūrvārcika* and the *āraṇyaka samhita* comprise the texts of the *grāmageya gāna* and *araṇya gāna.* Texts that occur already in the *grāmageya gāna* and assume a new melody in the *araṇya gāna* are not mentioned again in the *araṇya samhita.*

Many Sāmans that occur in the *pūrva gāna* (ie. *grāmageya gāna* and *araṇya gāna*) provided with one stanza, return in the *uttara gāna* (ie. *ūha* and *ūhya gāna*) provided with more, mostly with three stanzas. Some Sāmans of the *pūrva gāna* such as are solo chants of the *prastota* accompanying ritual acts of secondary importance, possess only one stanza and appear exclusively in the *pūrva gāna.*

The first chapter of the Sāma Veda Samhita is the Āgneya Parva. About 114 Ṛks. are included in this chapter. Agni is more closely connected with human life, than any other God. His association with the dwellings of men is particularly intimate. He is the only God to whom the epithet *Gṛhapati* 'Lord of the house' is frequently applied. He dwells in every abode (R.V. vii 15-2) never leaving his home (VIII 49-19). The attribute 'domestic' (*Damunas*) is generally connected with him (1·60) (1·60·4). This household deity probably represents an older order of ideas: for, in the later elaborate ritual of the three sacrificial fires, the one from which the other two (the *āhavanīya* or Eastern and *dakṣiṇa* or Southern) were taken is called *gārhapatya* or that which belongs to *gṛhpati*. Again, he though immortal, is described as having taken up his abode among mortals (VIII 60·1). He has been established or settled among human habitation (iii 5·3) (ii. 6·2). It is the demestic agni who caused mortals to settle (iii. 1·17). He is a leader (iii. 2·5) and a protector of settlers (1·96·4) and the epithet *Vispati,* Lord of settlers, is mainly connected with him.[9] Hence the importance of this parva.

There are seven divisions of the Sāman chanted during the Yagña. At the outset, the *udgātha, prastōta* and *pratihartā* are all expected to say 'Him' as they all participate in the chant.

According to the statement *"himkṛtya stuvīran"* the first bhakti is himkāra. Some are of the opinion that the first division should be sung by the *prastota* alone; and *prastāva,* introducing ascription of praise, preceded by the syllable *hum,* sung by the *prastota* or assitant priest. The second bhakti or division is the *prastāva.* This is sung by the *prastota.* Thirdly comes the part in which *udgātri* says Om. The *udgātri* then proceeds with the *udgīta.*

The *pratihāra bhakti* is the fifth. The *pratiharta* chants this. The *upadrava bhakti* is the next. This is sung by the *udgātri.* Lastly comes the *nidhāna.* This *bhakti* is sung by all the three— ie. *prastotri, udgātri,* and *pratiharta.* This is sometimes followed by the syllable Om. Dr. Simon recognises only five *bhaktis*—

9. Vide Madu's *Ved. Myth,* para 35.

prastāva, udgītha, pratihara, upadrava and *nidhana*. The *himkara* precedes the *prastāva* and the *Omkāra* precedes the *udgīta*.

An explanation is given for the two different views on the division of the Saman Chant. The five *bhaktis* are used only for *brahma yagña prāsna*. The seven *bhaktis* are used in *yāga kārya*.

There are seven musical notes to this Vedic or Sāma Gāna. The names of the Sāmic notes first appear in the *Sāma Vidhāna Brāhmaṇa* thus:—*kruṣṭa, prathama, dvitīya, tṛtīya, caturtha, mandra* and *atisvārya*.

In the gāna text of the Sāma Veda these musical notes are denoted by the numericals 1, 2, 3, 4, 5, 6 and 7. These though seemingly in the ascendant when treated in the light of the Sāman notes, are really in the descending order, because the musical notes of the Sāma Veda have a natural tendency to descend which is called the *nidhana prakṛti*. The Sāman usually contains 1—5 or 1—7 notes. When the seventh note comes in, it is always sung higher than the first, because tradition has it so.

This would mean according to the *Nārada Sikṣa*.

1	2	3	4	5	6	7	sāmic
ma	ga	ri	sa	ni	dha	pa	art musical notes.

These two sets of notes have, it would seem, the same tonal value with respect to each other.

There is an old tradition of expressing the musical tones by moving the fingers of the right hand while singing. This tradition is current and common to the followers of both the *Rāṇayanīya* and *Kauthuma* branches of the Sāma Veda. While singing the Sāman, the singer intonates his musical tunes with the help of his five fingers of the right hand.

Like the hand of the clock the thumb is made to move and touch the other fingers, and this helps any Sāman singer to sing the Sāman tunes with proper intonation. The fingers of a Sāmaga serve the purpose of lines in the musical staff. The tradition which has come down from the long past and is still current is followed by every Sāma Vedin while Sāma Gāna is sung.

Some musical signs used in the Sāma Gana text.

7	1	2	3	4	5	6	present scale.
ma	Ga	Ri	Sa	Ni	Dha	Pa	madhyama grāma
Sa	Ni	Dha	Pa	Ma	ga	Ri	ṣaḍja grāma

2 Written over a letter denotes stress or lengthens the tune of that letter.

3 Denotes high tone (*ucca*).

— Denotes trebling of the note.

∧ Joins the tone of the previous letter.

s Continues the same tone or extends the vowel.

α Augmentation of the tune.

The directions contained in these verses are all well known to every Sāma Vedin.

The tradition of denoting musical times by these finger touches is no doubt very useful but, originally it must have been meant to enable the singer to intonate correctly and properly the Sāmic tunes denoted by the numericals 1 to 7 in the text of the Sāma Gāna. The figures and the explanations will serve to show how they are used.

Ājyadoham Sāman:

The texts of the *ṛca* and *gāna* of the above Sāman are:

Text of the Sāman ṛca

	3	1	2	3	1	2	3	1	2	3	1
ie.	Mu	rdha	nam	di	vo	a	ra	tim	pṛ	thiv	yā

Hence the figure 1 denotes *svarita;* 2 denotes *udātta;* 3 denotes *anudātta.*

These three denote mere accents of recitation. If, however, 1 is substituted for 2 and *vice versa*, it will tally with the style of singing the Sāma Gāna.

The text of the Sāma Gāna:

2	1	2	1	2	1	|	21	3	31	5
Hā	u	hā	u	ha	u	|	Āj	ya	do	ham
31	1		2	5	—	|	2	2	5	4
mūr	rdhā		nam	dā	yi	|	Vā	s	a	ra
2		3	4	5	:	|				
tim		pr	thiv	yāh	.	|				

This sāman contains the figures 1-5. Some of them are written above a letter and some written next to a letter. The letter S is used next to a number to stress or lengthen the tone denoted by the figure.

As a rule, any number from 1 to 5 placed above the first letter of a Sāman, becomes the fundamental note of the Sāman. The figures 6 or 7 are never used in the beginning. In this *ājyadoham Sāman*, the fundamental tone is denoted by the number 2. This is the *ādhāra* or the *ṣaḍja* — the C on the middle line of the staff. It must be noted that whether the Sāman begins with 1 or 2 or 3 or 4 or 5 that becomes the fundamental tone of that Sāman. This rule is very important, as it is useful to fix the vocal pitch of the singer.

The Gāna Proper

A Sāmaga begins the chant with the praṇava *Omkāra* which denotes the *udgītha*. The singer begins thus:

o u m

The above is the text of the *Om* as given in the *gāna* book. The numerical equivalent of the *Om* will be 2, 3, 1 that is S.N.R. 2 is the fundamental note.

Ājyadoham vocally sung

There are 27 parvaṇs (musical phrases) in this Sāman each differing subtly from the others.

To recapitulate, the chief characteristics of this *ājyadoham sāman* are:

1. It begins with the figure 2.
2. The *praṇava* is to be sung first.
3. The first note denotes the pitch.
4. This takes the following musical tones when sung 1, 2, 3, 4, 5 ie. *Ri Sa Ni Dha Pa*. The tone *kruṣṭa*, ie. *Ri* is the only one ascendant tone.

5. This sāman will be called the *auḍava gīta* as it uses five notes.

Other examples which begin with the numerals 3, 4, 5 and I are the *mahā vāma devyam, gautamasya parkam, tārkṣyam prathamam* and *gāyatram*. These particular five have been selected as each one of them begins with one of the five principal tones. A study of these five will be of immense use to any student of the Sāma Veda.

The Tēvāram, the Tiruvāchakam:

The mention of these two names evokes in a Hindu pious feelings. These are considered to be equal to the Vedas by the Śaivites. They are collectively called the *Tirumurai*, and constitute the main sacred literature of the Śaivites. Pious Śaivites consider this as sacred as the Four Vedas and many staunch Śaivites carry the whole *Tirumurai* in their memory.

The *Tēvāra* hymns seem to have been composed between six and eight hundred A.D. by the three saints — Tirugñanasambandar, Tirunāvukkarasu Swāmi (commonly known as Appar) and Sundaramūrti Swāmi. The *Tiruvāchakam* is the work of Māṇikka Vāchakar. His date is so far unsettled; scholars are not sure whether he preceded or came after the three saints mentioned. Tridition states that he flourished a thousand years before the Trinity, but, scholars, with the evidences of archaeological researches, place him in the ninth or early in the tenth century A.D. The sequence in the mention of these two works usually observed i.e., "*Tēvāram* first *Tiruvāchakam* next" supports the latter statement. The *Tiruvāchakam* stands higher in the reverence of the Tamil people than even the *Tēvarām*.

Tradition offers an interesting story about the origin of the *Tēvāram* which is too well known to need repetition here.

The King requested Nambi to divide the sacred hymns called *Tirumurai*. Nambi accordingly divided the works of Sambandar into three sections of the *Tirumurai;* those of Appar into three again; those of Sundaramurti into one. The works of Māṇikka Vācakar came under the eighth. He then divided the works of the other Nāyanmārs into three other sections of the *Tirumurai*.

He himself composed many verses praising the sixty three *Nāyanmārs* and many hymns in praise of Tirugñānasambandar and Tirunāvukkarasu.

The authors of the twelve *Tirumurai* are:

Author of:

First	*Tirumurai*	.. Tirugñāna Sambandar
Second	,,	.. Tirugñāna Sambandar
Third	,,	.. Tirugñāna Sambandar
Fourth	,,	.. Tirunāvukkarasu Swāmigal
Fifth	,,	.. Tirunāvukkarasu Swāmigal
Sixth	,,	.. Tirunāvukkarasu Swāmigal
Seventh	,,	.. Sundaramūrti Swāmigal
Eighth	,,	.. Māṇikkavāchaka Swāmi (Wrote *Tirukkovai* & *Tiruvāchakam*)
Ninth	,,	.. Written by Tirumāligai Devar and nine others; called *Tiruviśaippa* This includes the *Tirupallāndu* by Sendanar also.
Tenth	,,	.. *Tirumandiram* Written by Tirumūla Nāyanar
Eleventh	,,	.. Written by Tiruvālavāyuḍaya Śivapirān.
Twelfth	,,	.. Called also *Tiruttoṇḍar Purāṇam* written by Sekkizhār Nāyanar.

The *Tirumurai* ranks equal to the Vedas with the Śaivites. They give many points of similarity between the two. The Vedas begin and end with the sound 'Om'. Similarly the *Tirumurai* is encompassed by the sound *Om* — the 'O' occurring in the beginning *Tōḍuḍaya Śeviyan'* and the sound 'M' at the end of the last line of the twelfth *Tirumurai "ninra dengu nilavi ulagelam."* Like the four Vedas, Ṛk, Sāma, Yajus and Atharva Veda this has also got four sections, the hymns respectively of Appar, Sundarar, Sambandar and Māṇikka Vāchagar. So many similarities are thus gives between the Ārya and Tamil Vedas.

There is a procedure for the singing of the *Tēvāra* hymns. When the *Tēvāra* is sung *Tiruvāchakam Tirumurai* should be sung

also. One who does this is to be venerated. This is designated by the term *pandāram.*

Mūla paṇḍāram vazhangugirān vandu mundumine" so says the Tamil Veda. The hymns must be sung according to the prescribed paṇs; they should not be violated. The one who recites the Tevāram must be well versed in music. Sundaramūrti Swāmi says:

"*Inniśaiyāl pāḍavallor iru nilattiliśanennu miyalbinorē*". The Tevāram is recited by a congregation as well as by one individual." *Sambanḍan śentamizh oruttarāgilum, palargalāgilum murai śeivār uyarndavargalē,*"

This occurs in the *Tirukkaṇḍiyur Vīratta Tiruppadikam.* A stanza occurring in the second *Tirumurai* emphasises that only a person well versed in music should sing the Tevarām.

tamizh mālai yādarittiśai kaṟṟu vallār śola kêṭṭugandāravar

Various faults, usually committed by Tevāram singers and which ought to be avoided are given. They are classed under six heads. *uḍaṟṟozhirkuṟṟam, pāḍum tozhir kuṟṟam, paṇṇ kuṟṟam, ezuttup pizai & śorpizhai, porutpizhai, oḍum variśai pirazhci.* Postures not strictly graceful while singing are classed under the first two sections: singing the Tevāram in other than the paṇ assigned to it comes under the third: mispronouncing words and letters, or pronouncing them not clearly, the twin fourth singing the *Tirumurai* not in the given regular order, but as fancied; introducing names of the Lord like Śiva, Gangādhara in halting places which do not form part of the text; singing songs other than the Tevāra hymns, while singing the *Tirumurai* — all these constitute *Oḍum Variśai Pirazhchi.*

Rules for chanting the Tevāra hymns have been laid down by Śamayāchārya Swāmi Tirumuraikkārar.

Sung in the prescribed form, the *Tevāra* hymns are sure to bring about rapturous devotion in any one. A stanza occurring in the first *Tirumurai,* describes the Lord himself dancing in ecstasy, hearing the *Tevaram* sung. (Verse from *Tirukkānur* Tirumurai, beginning Tamizhinīrmai peśittāḷam vīṇai paṇṇi nalla etc.)

The Lord is described at dancing in ecstasy over the easy flow of the Tamil language, set to music. The effect of these soul-stirring songs on mortals can be better imagined than said.

Leaving aside the legendary part of this, we can try to glean the truth contained therein. Bhakti, in simple form, merely consisted in the exhibition of unalloyed love for God, by some form of service, however simple or humble. Devotees visited one holy shrine after another, or resided within the precincts of the temple, doing whatever service they could, even menial, to God. This was considered enough if the feeling of unmixed devotion was swelling up as occasions afforded. "Where persons subject to this upsurge of emotion had the means to give vent to their feeling, there naturally came the outpouring of the heart in the shape of verses in prayer. The works of such Śaiva devotees as left their impressions upon their contemporaries were collected some time after and put in form for being chanted, and constituted the canonical literature of the Śaivas in Tamil. This peculiar method of exhibition of one's love to that particular form of God, which appealed to one's heart, gave the whole body of this literature a distinctiveness all its own. The poems were, in course of time, set to music and were adapted to representations through the art of dancing. People took up separately the study and development of these two features of the hymns, one set came to be known as specially expert in setting the tune and rendering the poems in music and the other, generally women, took to practice of rendering them by dancing to the accompaniment of music. It is these developments that made the greatest appeal and maintained the character of the melting strains of music, in the songs of these devotees, even to the present day. This feaure of the devotional works seems to have attained full development at the time when the works were originally collected and put in form about the tenth century A.D. Though the Vaishṇava devotional works partake of this character to a great extent they did not combine the practice of the necessary arts in connection therewith in the same form as Śaiva devotional works. This special development seems to be what ultimately associated bhakti with the Tamil country, particularly in works treating specially of the subject.

The dates of these canonical saints are still enveloped in a maze. We do not know definitely when they lived and what sort of lives they led. The sixty-three Nāyanmārs of sacred memory are said to have lived in the age of the Pallavas, — Samban-

dar, Appar and Sundaramūrti constitute the recognised leaders of the Bhakti school, begun in the second century by the earlier Nāyanmārs.

The Tevāra hymns constitute the first regular musical compositions set in a definite *rāga* and *tāla*. The *rāga* concept is evident for the first time in the *Tevāra* hymns. This is a great advance in the realm of music. It is significant that almost all the original *paṇs* (rāgās) are extant now. The *paṇs* of the Vaishṇavite sacred literature have been lost. Some vestige of them are preserved in these Śaivite hymns. The *paṇs* have been immortalised by these hymns.

The *paṇs* are divided into those of the day, the night and common ones. The first group has 12, the second 9 and the third 3 respectively, making 24 in all.

The *paṇs* are divided as follows:

Paharpaṇ

Name of the Paṇ	*Raga* (Current)
Puranirmai	Bhupāla
Gāndhāram	Ārabhi
Piyandaik-gāndhāram	Navroz
Kauśikam	Bhairavi
Indoḷam	Nādanāmakriya
Takkēśi	Kāmbhōji
Sādāri	Pantuvarāḷi
Naṭṭapāḍai	Nāta
Nāṭa Rāgam	Pantuvarāli
Pazhampanjuram	Śankarābharaṇa
Gāndhara panchamam	Kedāragaula
Panchamam	Āhiri

Irāppaṇ

Takkarāga	Kāmbhoji
Pazhantakka raga	Ārabhi
Śīkāmaram	Nādanāmakriya
Kolli	Navaroz
Kolli kovvanam	Navaroz
Vyāzhak kurinji	Saurāṣṭra
Āndalik kurinji	Śyāma
Mēghārāga kurinji	Nīlāmbari
Kurinji	Devagāndhari & Suraṭi

Poduppaṇ

Śevvazhi	Yedukula Kāmbhōji
Śenduruti	Madhyamāvati
Tāṇḍakam	Hari Khāmbhoji

The Āḻwārs

Religion is mainly an emotional experience with the Hindus. In India it has fed itself chiefly on the stories of the *avatārs* of the God Viṣṇu and especially on those of Rāma and Kriṣṇā. The centre of devotion has been God revealed to man in His Grace, in one or other of the three forms. "To protect the good, to destroy the evil God has come time and again, and His mighty works are made known to stimulate that feeling of devotion which lifts a man into divine fellowship. Under this inspiration over a thousand years ago, the Āḻwār singers swept through South India with a flame of devotion to God, conceived in personal forms. Their hymns were the means of a great revival of popular religion, whose effects spread through the whole of the land."

The Āḻwārs occupy an important place in the main line of the development of the Bhakti movement in India. The *Bhagavad Gīta* is the principal source of this movement in India. It contains high philosophical ideas and yet 'speaks to the heart of man and offers salvation to all the four castes on terms that are readily understood.' The Bhakti mārga has developed from this. Many centuries after this bhakti movement found a competent philosophical exponent in Rāmānuja.

The work of the Āḻwārs falls into place between the *Gīta* and Rāmānuja. "The Āḻwārs provided the soil out of which Rāmānuja's teachings naturally sprang, and in which, it could bear fruit. He is not really, (as has been erroneously asserted) the 'morning star' of the Bhakti movement; that is a name far more fitly given to the Āḻwārs". In their hymns, the Āḻwārs maintain bhakti as the great way of salvation.. The period in which they seem to have flourished is that in which South India made its chief contribution to the religious life of the country. The years between the seventh and the ninth centuries A.D. have seen the rise of these Āḻwārs, the numerous śaivite saints emphasising bhakti and Sankarāchārya eulogising the Advaita philosophy apparently alien to the Bhakti philosophy.

An important factor that has helped the Āḻwārs and their hymns to take such deep root in the minds of men as they have done is their use of the vernacular. This, of course, has resulted in a direct and effective appeal to the masses. The Advaita philosophy, the Buddhist and Jain faiths extant then, excluded all the emotional glow that comes from devotion to God, making it a matter of

pure ethical teaching. Hence, the popularity of the hymns of the Āḷwārs. Hence also, the reference in the hymns of the Āḷwārs to all these types of religion and thought. A knowledge of the background in the midst of which these hymns were produced is essential to appreciate them fully.

The 'Four Thousand' are considered by the Vaiṣṇavites as sacred as the Vedas. It may have been generally noted that at the times of festivals, when the Gods are carried in procession, many priests go before the image of the God, chanting the 'Four Thousand' and that the Vedas are chanted by priests coming behind the God. The Āḷwārs profess in their 'Four Thousand' hymns to have realised the true being, and hence this order.

The 'Four Thousand' hymns are divided into four sections, roughly a thousand each. The first thousand consists of ten subsections or '*Prabandhas* as they are frequently called, viz.,

1. Tiruppallāṇḍu
2. Periyāzhwār Tirumozhi
3. Tiruppāvai
4. Nāchchiyār Tirumozhi
5. Perumāl Tirumozhi
6. Tiruchanda Viruttam
7. Tirumālai
8. Tiruppaḷḷiyezhuchchi
9. Amalanādhi Piran
10. Kanninun Siruthāmbu

The second Thousand, called the *Periya Thirumozhi,* consists of three main sections, viz.

1. Periya Thirumozhi
2. Tirukkuruntāṇḍakam
3. Thiruneduntāṇḍakam

The third section called the *Iyarpā* also consists of ten subsections.

1. First Tiruvandādi
2. Second Tiruvandādi
3. Third Tiruvandādi
4. Fourth Tiruvandādi
5. Tiruviruttam
6. Tiruvāśiriyam

7. Tiruvêzha Kuṟṟirukkai
8. Periya Thiruvandādi
9. Śiria Tirumadal
10. Peria Tirumadal.

The fourth is the well known Tiruvāi Mozhi. This is also divided into various subsections.

The *Nālāyira Divya Prabhandam* is one of the great devotional classics of South India. Many Vaiṣṇavites, both men and women, know the whole by heart, and sing it to simple tunes, in their private devotions. Certain sections of the *Nālāyiram* are recited daily in all Vaiṣṇavite temples and also on special occasions. The *Nālāyiram* is recited fully during the ten days of the *Vaikunṭa Ekādaśi* festival in January and also on the Saints' days sacred to the several Āḷwārs.

Originally the hymns seem to have been sung in the temple worship as is still the case in Śaiva temples, with Śaiva hymns but the custom of reciting them together with the commentary gradually grew, possibly to emphasise the similarity between the Tamil Veda and the Sanskrit. The recitation is part of what may be called the 'Tamil liturgy' as distinguished from the regular liturgy which is in sanskrit. The singing of some parts of the *Prabandham* appears to be a comparatively modern revival and to have no necessary relation to the liturgy. In any case it has no connection with the recitation. Where there is a singer he performs his part alone. The reciters are called *Araiyar*: They stand on opposite sides of the *maṇḍapam* or hall, in front of the temple and render the hymns antiphonally. There is also a liturgy for domestic worship in which Vedic mantra and verses from the *Prabandham* are used. There is no caste restriction as to the domestic use of the *Prabandham;* it is open to all who accept the teachings of Rāmānuja.

Most of the hymns are easy to understand. They treat of the passionate appeal to God to free the devotee from the recurring ills of life. Some portray just the devotion to the Lord, free from any self-regard. Others consist of detailed and loving descriptions of God mostly the childhood and youth of Śrī Kriṣṇa. Periyāḷwār has emphasised this aspect of the Avatār of Kriṣṇa. Similarly other avatārs of Viṣṇu are dealt with by various other Āḷwārs. "The note of devotion that sounds in such hymns is a note familiar in the soul's approach to God and needs no com-

ment to make it clear to devout men of other races and faith. The Āḷwārs yielded themselves fully to the ecstatic raptures that came to their senses through the action of song and symbol. They saw God in everything, and, under the most intimate terms known to human relationship they sought to express the passionate hunger of the heart for him. The soul cannot find rest until it finds God. The lyrics of the Āḷwārs are of the highest order. Some of them may be classed with the world's best.

Nityānusandhāna

A glance will do to convine anyone of the volumnious nature of this work *Nālāyira Divya Prabandham* and the impracticability of going through the whole 'Four Thousand' daily. The ritual of the daily worship has been much shortened and includes only the *Tiruppāvai*, the *Tirupaḷḷiezhuchchi* the *Tiruppallāndu* and the *Tiruvāimozhi.*

The credit of this arrangement of the ritual goes to Śrī Nādamuni. Further alterations were effected by others coming after this devotee.

Koil Tiruvāimozhi

This consists of the *Tiruppāvai, Tiruppalliezhuchchi* to be chanted in the morning. Each section has to be preceded by the *Tiruppallāṇdu,* which is as necessary to the recital of the Āḷwār hymns, as the Omkāra to the Sāman chant.

Next comes the *Tiruvāimozhi* and the section called the *Kanninun Siruttāmpu,* the last sub-section in the First Thousand. The *'Koil Tiruvāimoẓhi'* proper consists of the first two hymns of the 'first ten' of the *Tiruvāimozhi* one from each of the eight 'tens' subsequest to this and the last two hymns of the last 'Ten.' This is used, when there is not enough time to recite the whole sections of the *Tiruvāimozhi.*

This, broadly, is the ritual observed daily in Vaiṣṇavite temples:

The priest called the *Tīrṭhakārar* is alone privileged to open the worship. All others only follow him. Early in the morning he enters the *sanctum sanctorum* with the Tirumanjanam ie. water taken for the holy bath. He begins to sing the *Taniyan.* Any devotee may recite with him, but it is he alone who begins

it. The 'Taniyan' are a few introductory stanzas, selected from the compositions of the principal Āḷwārs. Then he proceeds with the *Tiruppāllaṇḍu,* sung by Periyāzhwar. This *Pallāṇḍu* is famous.

> Pallāṇḍu Pallāṇḍu Pallāyirattāṇḍu
> pala kōti nūrāyiram
> mallāṇḍa tiṇṇ toḷ manivanna nin
> śevvaḍi śevi tirukkāppu.

The translation of this is given by Hooper thus:

"Reverence, reverence be unto thee, O Thou mighty One, who didst overcome the Mallas, Thou like to the sapphire in glory!

Infinitely blest be the beauty of thy holy feet for many many years, for thousands of years, for crores of years, for ever!"

The *Tiruppaḷḷiezhuchchi* the eight 'Ten' in the first section is thus sung. This has been composed by Thondaradippodi Āḷwār otherwise known as Vipranārayanā. This is sung to wake up the Lord.

The *Tiruppallāṇḍu* holds a unique place among the Āḷwār hymns. All Tamil Vaiṣṇavites recite this on all occasions of worship, both in the temple or in private. In the ten day annual festivals, all the four thousand are sung, while in the daily ritual, only a part of them is employed. But, whether the hymns recited are many or few, it is commenced with this *paḷḷāṇḍu* and closed with it.

The Tiruppāvai of Sri Āṇḍāl is sung next. It is one of the best known and most used section of the *Nālāyira Prabandham.* This consists of thirty stanzas, which have to be sung daily, in addition to the *Nāchchiyār Tirumozhi* the singing of which is optional. This contains 143 stanzas.

In the *Tiruppāvai,* the poetess Āṇḍāl pictures hereself as one of the gopis, the milkmaid friends of Kriṣṇa, rising early in the morning and persuading her friends to accompany her, in order to arouse the sleeping Kriṣṇa. Their aim is to secure from him a drum, as a pledge of bliss. The first five stanzas are a general description of what those who have undertaken this vow of waiting upon Kriṣṇa must do and of the benefits that will come to them. Stanzas 6 to 15 describe the attempts of those who have already

risen to awaken others who are still asleep. In stanzas 16 to 22 all maidens have gathered together and are trying to rouse Krişņa wakening first the gate keeper, then Nanda Gōpa and Yasōda, Balarāma and Krişņa. In 18, they appeal to Nappinnai or Rādhā and in 21, all together unite to call Krişņa. In 25, they reply to the question that Krişņa may be imagined to put to them as to what they want; and in 27, they explain what the benefits are, which they expect. In 30, the issue of their desire is stated and the poetess speaking in her own person promises eternal blessings to those who have made her song their own. "

The songs of Periyāzhwar which describe the sports of the divine child Krişņa are sung. Among other attributes described is the praise of Krişņa's flute playing. This is the 6th Ten in the third *Tirumozhi* where Krişņa's divine bounty is described. The posture when playing the flute is described in detail. All birds, damsels, celestial nymphs, Nārada and Tumburu came and lost their selves in the divine music of Krişņa. Cows and calves stand enraptured like statues. The last 'Ten of Periyāzhwar' is next sung.

The songs of Kulaśekhara, formerly a prince of Travancore are then sung. A description of Tirupati is given in his songs.

Next in succession follow the hymns of Tondaradippodi Āļwār called the Tirumālai, a collection of 45 stanzas the hymns of Tiruppāņāzhwar called Amalanādhipirān and the hymns of Madura Kavi. The whole ritual comes to an end with the *Pallāṇḍu* and the stanzas of Sātthumurai.

These are the principal verses used daily in prayer. In the midday worship, other stanzas describing the Lord, and his various attributes are inclined. The *Tālāṭṭu* is sung then. In the evening worship the songs of Poygai, Bhūtam and Pey Āļwār are sung. They are collectively called the *Periya Tirumozhi*. The hymns of Tirumangai Azhwar, Periyālwār and Nammāļwār are also sung. This comes to an end with the *Pallāṇḍu* and *Sātthumurai* as before.

There is no doubt that the hymns were sung to music originally. But, of late, the practice seems to be, to recite them in a monotonous sing-song way. The original tunes, unfortunately, seem to have been lost. In Śrirangam itself, the heaven on earth of the Āļwārs, the *Araiyars* recite it in the same manner.

The name "Āḷwār" has a peculiar significance of its own. It means one who has sunk into the depths of his existence or one who is lost in a 'rapturous devotion to the Lord.'

The Āḷwārs are twelve in all. They come from all strata of society. Birth has never determined the nobility of their soul. 'One of them is a sister saint, 'Āṇḍāl' by name. She is a rare flower of Indian culture. She as a heavenly bride has sung of her marriage with the Lord. It is a song with an elusive touch of its own'.

This, in brief is an account of the earliest music available. References to music are many and varied in the epics — the *Rāmāyaṇa* and the *Mahābhārata*, and the glorious work in Tamil, *Silappadikāram*. Tradition says that the whole of the *Rāmāyaṇa* was set to music and sung by the twin-sons of Rāma, Lava and Kuśa. But, how did they sing it? What were the notes or scales employed? What was the music that accompanied the many dancers (Koothu) described in the *Silappadikāram?* We must say with regret we do not know. How splendid, then it is that the music of the Vedas, has been preserved for us in its pristine glory, and in a less measure, the songs of the Vaiṣṇavite and Śaivite Saints!

THE ARAIYAR

By

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(*The arayar* natanam is a certain esoteric system of dance wherein the poses are conventional and present certain situations usually associated with Krishna's juvenile pranks. It is as old as the days of Tirumangai Aḻvar (8th-9th century A.D.). Mr. Jagadeesan traces the vicissitudes of this traditional art during the ages and observes: "The araiyar are an exclusive lot and this institution is hereditary. The fall in their numbers therefore cannot be made good and progressive deterioration in their numbers seems to be inevitable".—*Ed.*).

In Śrī Vaishṇavite temple worship the institution of the *araiyar* is important and refers to the chorists, invariably Śrī Vaishṇava Brahmins, employed to sing the *Nālāyiram* hymns (or an edited part thereof) in the traditional manner. In Tamil the word *araiyar* i.e., *araśar*, (from Sanskrit 'rājan') means kings. From the same root it is not possible to derive the term for chorists. It is a plausible surmise that *araiyar* is a corruption of aṛaiyar[1] from the root aṛai meaning 'to say', 'to chant', etc. At present, however, the word is invariably written *araiyar.* This class of temple officials are also called the *Viṇṇappam Śeyvār* whose function is to recite the hymns before the deities on specific occasions to the accompaniment of music, dance and drama.[2] They are also called the *Tambirānmār*. It seems that while the three thousand of the sacred hymns other than *Tiruvaimoḻi* could be recited by any devotee, it is the exclusive privilege of the *araiyar* to chant the *Tiruvāymoḻi.* The *araiyar* stand on opposite sides of the choir and render the hymns anthiphonally. They receive allowances and other perquisites from the temple.

1. The *Tamil Lexicon* derives the word similarly. Such corruptions are not unusual in Tamil for example, the word *aṛai* meaning 'half' and aṛam meaning 'saw' are derived *aṛu,* 'to cut'.

2. *Epigraphia Indica,* Vol. XXIX, p. 73, f.n. 4. The *Kōyil Oḻugu* also mentions the *Viṇṇappam Seyvār* as an institution settled by Rāmānuja.

The *araiyar* wear a special conical cap (not dissimilar to the fool's cap) while doing service in the temple. It is a kind of a mice and was a badge or symbol of their profession. Though normally only the *araiyar* are permitted to wear this cap, outside their ranks the family of Piḷḷai Uṛangāvillidāsar were permitted to wear it. Sāttāda Vaishṇava Dāsar, the Lord's bodyguard in the Śrīraṅgam temple, is seen donning a conical cap and a dagger in his belt during processions of the deity. On the *araiyar's* cap are figured the *Tirunāmam,* the conch and the *chakra.* This cap seems to have been an invention of Rāmānuja. While the *araiyar* recite the hymns, they use a pair of cymbals, made of bell-metal which are called the *Āḻvārs* and greatly venerated. At Āḻvār Tirunagari, a set of bigger cymbals, said to have been used by Nāthamuni himself, is in service. Occasionally the *araiyar* need a drum to accompany their music. The *araiyar* keep a manuscript of their text usually written in the *maṇipravāḷa* style and either in the Grantha or Telugu characters. These texts are called the *Tambirān Paḍi.*

The *araiyar* are required to render service on ordinary days as well as festival days. Normally, they attend the temple daily and recite the hymns unmusically on the *Tirumañjanam* occasion. In between such recitations the *araiyar* pause to sing the glory of the presiding deity. These utterances are called *'koṇḍāṭṭam'.* They are busily engaged during the *Adhyayana Utsavam,* that is, the recitation festival during the month of *Mārgaḷi.* (December-January), when they recite also the commentaries on various hymns to a congregation of devout Vaishṇavas and in the immediate presence of the deity. Apart from such recitations it is also their business to dance to the tunes of select hymns. The mode of *abhinaya* or dance is as traditional as the music itself. These *abhinayas* have nothing to do with the professional dance poses prescribed by the *Nāṭya Śāstra.* The poses are simple and primitive.[3]

The *araiyar* practise a certain esoteric system of dance wherein the poses are conventional and present certain situations usually associated with Krishṇa's juvenile pranks. Once when the *araiyar* was performing in the presence of Uḍaiyavar (Rāmā-

3. "They were representative rather than interpretative" A. Thiruvengadathan, *A Brief History of the Araiyar Institution,* p. 2.

nuja), Embār (cousin of Rāmānuja) who was also present taught the *araiyar* a new and a more appropriate pose which was greatly appreciated by Rāmānuja.[4]

At Āḻvār Tirunagari, on the penultimate day of the first part of the *Mārgaḻi* festival, the *Tiruneḍuntāṇḍagam* is sung by the *araiyar*. Apart from their conventional dancing on the basis of this hymn, they dramatise, in a simple way of course, the *amritha mathana*, the churning of the ocean, and the *muthukkuri*, a situation of the lady-love languishing in the absence of her Lord and a soothsayer (gypsy) arriving to soothe her. This has a quasi-religious significance. During the second part of the festival the *araiyar* sing only *Tiruvāymoḻi*. The notable feature is the mediation of the *araiyar* in the playful quarrel between the Lord and His divine spouse.

The *araiyar* as we said before sang their hymns and their music was conventional and primitive. Who wrote the music for the *Prabandhas* is a moot point but that it has all along been sung is undoubted. The *Ārāyirappaḍi Guruparamparai* states[5] that when Periāḻvār, the author of the *Tirumoḻi*, was taken in procession at Madura by Śrī Vallabha Deva, he sang the *Tiruppallaṇḍu* using the bells on the elephant neck as cymbals. Tiruppāṇāḻvār was a professional musician who played the *vīṇa* (the lute). According to the Vaishṇavite tradition, it is held that the institution of Tiruvāymoḻi recitation in the Śrīrāṇgam temple goes back to the days of Tirumaṅgai Āḻvār, known to be a contemporary of Nandivarman II Pallavamalla and that in fact Nāthamuni only revived this practice which had fallen into desuetude and it was further systematised and included in the temple rituals by Rāmānuja. The Guruparamparais say nothing of this, but there is a traditional record, mentioned in the *Koyil Oḻugu*, as follows: Tirumaṅgai Āḻvār[6] during a certain *Tiukkārtigai* (November-December) festival sang his own *Tiruneḍuntāṇḍagam* and other

4. *Periālvār Tirumoḻi*, 2.1.1, Maṇavāla Māmunigaḷ Commentary.

5. *Ārāyirappaḍi Guruparamparāprabhāvam*, S. Krishnamacharya and V. M. Gopalakrishnamacharya edition, Parābhava, Kartigai, p. 30.

6. According to this legend Tirumaṅgai, Madhurakavi and Nāmmālvar were contemporaries, which no chronology of the Āḻvārs accepts. Therefore, it would be best to consider that Madhurakavi in this case must have been a descendant-devotee of Nāmmāḻvār idealised however as Madhurakavi, to give colour to the legend.

works in the presence of the deities of the Lord and His divine spouse. The Lord was mightily pleased and expressed a wish[7] to hear the Vedas and the *Tiruvāymoḻi* on the next *Adhyayana Utsava* day.[8] The Āḻvār promptly asked for equal treatment to the *Tiruvāymoḻi* with the Vedas from the Lord Himself. The request was granted. Madhurakavi, Nammālvār's disciple and representative who was at Āḻvār Tirunagari, was informed of this divine wish. Madhurakavi reached Śrīraṅgam[9] and as required recited the *Tiruvāymoḻi*. On the tenth day when the recitations were over the Lord seated Nammāḻvār (i.e, his image) on His own seat and honoured him. Then he was sent back to Āḻvār Tirunagari. From then onwards Nammāḻvār's image used to be brought to Śrīraṅgam from Āḻvār Tirunagari on every *Adhyayana Utsava* occasion.[10] But, later, Rāmānuja discontinued this practice and installed an image of Nammāḻvār in the Śrīraṅgam temple for use during the *Adhyayana* festival. Nāthamuni the editor of the *Prabandhas* himself was attracted to them by the hymns being sung in the temple. So, the practice is quite ancient. But now the hymns are sung by the *araiyar* in a most un-musical, monotonous way, the original tunes having been forgotten.[11] Of late however these hymns have been assigned modern tunes thereby making the institution more pleasant than it used to be.[12]

7. Here the Lord should be taken to be the high priest of the temple.

8. i.e., the *ekādasi* (11th day) of the Śuklapaksha (the waxing moon), in *Mārgaḻi* (December-January).

9. He brought with him an image of Nāmmāḻvār.

10. V. N. Hari Rao (ed.) *Kōyil Oḻugu*, pp. 9 to 11.

11. R. Brinda: Unpublished M.Litt thesis on *'Origin and Development of Sacred Music'* pp, 147, 148. "It is certain that the ancient araiyars recited the sacred hymns following the mode of Paṇ. But it appears that in course of time the practice of Paṇ dwindled to give place to the present stereotyped recital": A Thiruvengadathan, *A Brief History of Araiyar Institution*, p. 3.

12. "The four thousand are found to have been allotted 50 rāgās (tunes) and 5 tālas (the time beat) of the Carnātic music and 19 Paṇs and 4 tālas of the Tamil music": T. S. Parthasarathi (ed.): *Kōyil Oḻugu*, p. 89. On what basis Mr. Parthasarathi distinguishes Tamil music from Carnātic music is not clear especially in view of the fact that in recent times many Tamil *paṇs* mentioned in the Tévāram hymns are being successfully identified with corresponding rāgās of the Carnātic music. S. Vaiyapuri Pillai (ed.) in his preface to *Śrī Divya Prabandham* (Mudalāyiram), p. VI, says that it was one Mudichchur Appavu Mudaliar who for the first time (in 1865) fixed the *rāgās* and the *tālas* for the hymns.

The credit for having traced and collected the Nālāyiram hymns and set them to music and made their recitation in temples an established practice goes to Nāthamuni. In this task he was ably assisted by his two nephews Kīlaiyahattāḻvān and Mēlaiyahattāḻvān. It is believed that he instituted the *araiyar* and the tradition they represent. The present *araiyar* claim to be direct descendants of Nāthamuni.[13] Nāthamuni, it is stated, also fixed the times of *upakrama* and *utsarjana* (i.e., beginning and temporary end of recitation)[14] for the *Tiruvāymoḻi* as for the Vedas and laid down the procedure of recitation of the sacred hymns during the *Kārtigai* festival as well as the *Adhyayana* Utsavam. Nāthamuni himself was an adept in the art of singing and dancing. His nephews however started the tradition of ritual recitation. The habit of even private recitation in domestic shrines of the *Prabandhas* goes back to Nāthamuni.

The next stage in the growth of this institution was marked by Rāmānuja's inclusion of this ritual in the daily routine in the temple. According to his arrangement the *araiyar* recited a single verse of the *Prabandham* at the beginning and then the Śrī Vaishṇavas continued the rest in chorus. The *araiyar* again joined to close in time. From the days of Nāthamuni down to those of Uḍaiyavar the *Iyaṟpā* was only recited by the *aṛaiyar*.[15] Rāmānuja transferred this right as also the benefit accruing therefrom to Tiruvaraṅgattamudanār, the author of the *Rāmānuja Nūṟṟandādi*. On one occasion Tiruvaraṅgattamudanār recited the *Andādi* in the temple and sang also the *Iyaṟpā* as the leader of the choir and the other Śrī Vaishṇavas continued and finished them in the Śrīraṅgam shrines. He followed the tradition of the *araiyar* in this matter. Rāmānuja fixed the various perquisites for these services rendered by Amudanār and his servants.

The following is a list of *araiyar* as found in the *Aṟāyirappaḍi Guruparamparāprabhāvam*: (1) Tirunārāyaṇapurattaraiyar, (2) Perumāḷ Kōyil Perumāḷ Araiyar, (3) Rājanāṟayana Perumāl Araiyar, (4) Tiruvaraṅga Māḷigai Araiyar, (5) Tirvāymoḷi Ārai-

13. A. Thiruvengadathan: *A brief History of Araiyar Institution*, p. 1.
14. Utsarjana was to be during Kartigai festival and upakrama on the day of sukla dasami in Margaḻi. Between the utsarjana and the upakrama (i.e., between the kartigai festival to the Adhyayanotsavam) the Sri Vaishnavas revere the Prabandhas mentally but do not recite them.
15. V. N. Hari Rao (ed.) *Kōyil Oḻugu*, p. 52.

yar, (6) Piḷḷai Tirunaraiyūr Araiyar, (7) Tirukkuṟungudi Araiyar, (8) Tirunagari Araiyar, (9) Tirukkānapurattaraiyar, (10) Tirumālirunjolai Araiyar, (11) Tiruvanantapurattaraiyar, (12) Rājamahendrapurattaraiyar, (13) Piḷḷai Villipputtur Araiyar, (14) Tiruveṅkaṭattaraiyar.

Tiruvaraṅgapperumāḷ Araiyar, a son of Āḷavandār, was the most distinguished Araiyar known to the Śrī Vaishṇavite tradition. He was also called Ranganatha Gāyaka. He was ordained by the Vaishṇavas in Śrīrangam to go to Kānchi to get the boon from Lord Varada to send Rāmānuja to Śrīrangam. When he came to Kāñchi[16] he was joined by a relative of Varantarum Perumāḷ Araiyar and together they succeeded in taking Rāmānuja to Śrīrangam. His services in the Śrīrangam temple elicited such appreciation from the priesthood that he was conferred the title *Koyiḷ Uḍaiya Perumāl Araiyar*. "He is stated to have enacted the līḷās of Alagiya Manavāla in the shape of dramas probably of the Yaksha Gāna type."[17]

There is a tragic tale of how Tirunaraiyur Araiyar (*alias* Pillai Tevapperumal Araiyar) and his six children who were on a pilgrimage to Tirunārāyānapuram, Mysore, perished in the fire started by their religious opponents. The martyrdom was the more poignant because the victims preferred to stay and perish with the idol than flee, which they could easily have done. This piece of incendiarism is a sad commentary on the 'tolerance' of the age.[8]

This institution of the Araiyar is now prevalent in Śrīrangam, Āḷvār Tiruṇagari, Śrīvilliputtūr and Tirukkuruṅguḍi. It is said that in olden days there was only one family of Araiyar doing service in the temples of both Śrīvilliputtūr and Āḷvār Tirunagari. Later the family seems to have split into two.[19] And it is said that all the families of the Araiyar doing their service in the temples belonged to the southern persuasion.

Once Tiruvarangapperumāl Araiyar visited Tirupati and sang the hymns in the temple of Śrī Venkatesvara. Even there

16. The *Divyasūri Charitam* (Ch. XVII, p. 197, Swami Aiyangar edition) says that Rangi Kusilavar was sent to Kānchi to fetch Rāmānuja. The editor suspects that he was the same as Tiruvarangapperūmal Araiyar.
17. T. S. Parthasarathi (ed.): *Kōyil Oḻugu*, p. 23.
18. *Tirukkoil*, 1961, January, pp. 160, 161.
19. A. Thiruvengadathan. *A Brief History of the Araiyar Institution* p. 3.

Rāmānuja made certain arrangements for the recitation of the *Prabandhas*. One Tirumalai Kuniyaninṟār Araiyar was appointed for this purpose.[20] There have been no Araiyar either in Tirumalai or in Tirupati for a long time.[21] It is difficult to say when this institution declined there.

The Aṟaiyar are an exclusive lot and this institution is hereditary. The fall in their numbers, therefore, cannot be made good and progressive deterioration in their numbers seems to be inevitable.

20. K. Balasundara Nayakar (ed.): *Tirumalai Oḻugu*, p. 82.
21. K. Balasundara Nayakar (ed.): *Tirumalai Oḻugu*, editorial note, p. 11.

CRITICO-INTEGRAL HUMANISM

By

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(Dr. P. T. Raju is the exponent of the philosophical concept of "Critico-Integral Humanism". It is derived from a study of comparative philosophy which "in his opinion does not mean merely the comparison of one system or concept with another; nor is it merely the interpretation of one system in terms of another". It aims at the "synthesis of systems through the synthesis in thought of facts and aspects regarded as fundamental by them." This is the result, as the author points out of the mutual impact of the East and West in philosophic thought.—*Ed.*).

The world situation since the second world war has changed so much that never before have the different parts of the world come so close to one another as they are to-day. As a result of the stupenduous and practical achievements of science, the various nations in the Eastern and Western hemispheres of the globe have come into such an intimate contact with each other on a large scale that they have begun to realise increasingly the impracticability of developing separately and in independence of each other. But, unfortunately due to lack of proper understanding of one another and of the essential oneness of humanity in spite of the differences, the progress of the nations in the region of intellectual and practical successes has so far outstripped their moral and ideal developments. No wonder, this has led mankind on to entertaining the fear that all these intellectual and scientific achievements, may, eventually result in its own destruction. To avoid this catastrophe and to spread the feeling of common humanity, men of thought like Rev. Inge and Prof. Raju deeply concerned over this ever increasing misery facing mankind suggest that the nations instead of expressing to the limit their unprecedented capacity for mutual destruction, shall each allow the other to exist in its own way and gradually increase their insight for the wise ordering of life by learning from one another's partial successes in the vast enterprise of living. In this direction lie not only the possible solution to the present crisis but also the gradual

emergence of a world-perspective which will bind together in harmony of mutual understanding the Orient and Occident with their sharply diverse solutions of the problem of life.[1] In other words, the understanding of the various nations of each other's culture leading, in the process, to an assimilation of all that is true and useful in the other, is the need of the hour and hence imperative. Since cultures attain reflectiveness in their philosophies, mutual understanding of cultures will be mere dilettantism without the 'cross-fertilisation' of philosophical ideas.[2] All nations have philosophies to offer to each other and a true philosophy of life should incorporate the best elements found in each tradition.[3] As Prof. Raju aptly remarks: "The world can no longer be left a zoo of cultures and philosophical traditions. It has to become one, and reflectively one......"[4] And this task of uniting the world under one roof, in Prof. Raju's opinion, can be fulfilled only by comparative philosophy.

This growing awareness among contemporary Indian philosophical thinkers for the development of comparative philosophy is a noteworthy and significant outcome of India's contact with the West and the resultant impact the latter had on it. The zeal with which Prof. Raju, an erudite scholar in Sanskrit having had the unusual good fortune of studying Indian philosophy on traditional lines under great sanskrit savants like MMS. Pandit Vamacharan Battacharya and Anantakrishna Sastri, champions the cause of comparative philosophy is sufficient to indicate the profound influence the Western philosophy had on his philosophical outlook. To trace this influence, one need not have to read between the lines of his works; for, Prof. Raju with the unique advantage of having mastered the 'Occidental perspective' under such eminent scholars like Professors Radhakrishnan, Hiralal Haldar and K. C. Battacharya, himself admits that after the

1. See Rev. W. R. Inge, P. T. Raju and others (Ed.): *Radhakrishnan, Comparative Studies in Philosophy,* (Presented in honour of his Sixtieth Birthday), London, 1951. Introduction.

2. P. T. Raju: Idealisms: Eastern and Western, (synopsis of visiting lectures at M. S. University, Baroda), *Philosophy East and West,* Vol. V, No. 3, Oct. 1955, p. 212.

3. Paul Arthur Schilipp (Eds.): *The Philosophy of Sarvepalli Radhakrishnan,* (New York, 1952), p. 515.

4. P. T. Raju: The Western and the Indian Philosophical Traditions, *The Philosophical Review,* (New York), Vol. LVI, No. 2, 1947, p. 154.

completion of his college course, he began his deeper study of the philosophical concepts from the standpoint of comparative philosophy. Comparative philosophy, in his opinion, does not mean merely the comparison of one system or concept with another, nor is it merely the interpretation of one system in terms of another. It should mainly aim at the "synthesis of systems through the synthesis in thought of the facts and aspects regarded as fundamental by them."[5]

Mutual understanding of philosophies, however, is possible only on the admission that essentially and in truth human beings are the same everywhere and that the ultimate problems they face are also identical in their nature. So, it follows that the concept of man is vital to comparative philosophy, and that it provides the 'common-platform' or what in the Indian philosophy known as '*sarvatantra siddhanta*' (proposition accepted by all schools).[6] "About every other doctrine there can be difference of view; but that man exists, that his life is to be respected, and that all philosophy is a theory for furnishing him with a plan for full life cannot and should not be disputed by any philosophy."[7] Being thoroughly dissatisfied with the approaches from the standpoint of spirit or of matter and being convinced that a philosophy based on any one of these *alone* cannot provide an all-sufficient explanation, Prof. Raju avers that for understanding and evaluating the varied tableaux of philosophical traditions, man has to be the common denominator, for whom philosophy is meant as a guide to life. It is to him that matter and spirit have significance and it is in him that the two are found to integrate.[8] And it is the task of philosophy not only to present man a picture of what he is by explaining the nature of this integrality but also to suggest to him how he is, and is to be, motivated in his thought and action, and how he is to be guided.[9]

Viewed from this perspective, not only the Indian but also the Western tradition is to a large extent partial and one-sided

5. Radhakrishnan and Muirhead (Eds.): *Contemporary Indian Philosophy,* (Revised and enlarged edition), London, 1952, p. 510.

6. P. T. Raju: *Introduction to Comparative Philosophy,* (University of Nebraska Press, 1962), p. 295.

7. *Ibid.,* p. 295.

8. *Ibid.,* p. 5.

9. *Ibid.,* p. 3.

in that while the philosophical tradition in the former is characterised by its 'inwardness', 'outwardness' is the redeeming feature of the latter. In explicating the notions of inwardness and outwardness, these traditions (the Indian and the Western) aim respectively at the emancipation of 'spirit' and 'matter'. Characterising these traditions, as being inward and outward, therefore, means that these traditions are spirit and matter oriented. But, due to their over-emphasising one aspect as being fundamental, they have not unfortunately worked out in positive detail the methodology of relating that to the other. Hence, they have become one-sided, deficient and incomplete.

That the Indian and Western traditions are inward and outward looking, however, does not signify that in either tradition the other aspect is absent. Both the traditions certainly display these two main tendencies. But, while some aspects are well-developed in the one tradition, others are either undeveloped or ill-developed. The one-sidedness, then, is due to the difference in emphasis. In other words, the inwardness is more consistently observed in the Indian than in the Western tradition. These differences are not incompatible with one another but complementary, distinct but not necessarily opposed.[10] The one is the counterpart of the other. After all, the various philosophical traditions "with changes of values and interests, shiftings of emphases on forms of experience, variations of methods and standpoints, and crisscrossings of all"[11] viewed from a transcendental perspective or philosophical height, are only indications of man's attempts in the various parts of the world at digging into the nature of life. They may have done it in the same or in different directions with the same or different tools; yet, they are done mainly with a view to enabling man to understanding himself and his environment, to discover the meaning of his life, to frame its ideals, and to regulate his thought and activity.[12] And so, if philosophy is for life, i.e. if philosophy should have any reference to life, these two tendencies represented in the two traditions should be so integrated or interrelated each acting as the fulfilment of the other, that philosophy should start with man's conscious being spread out in two directions outwardly towards

10. *Ibid.*, p. 10.
11. *Ibid.*, p. 3.
12. *Ibid.*, p. 3.

matter and inwardly towards spirit. While spirit and matter cannot explain each other, the concept of man can explain both. In an address at the M. S. University, Baroda, Prof. Raju remarked: "Every man has two directions of being, inward and outward. Though men are different from each other and the experience of each is his own, the material world, which is the limit of his outward direction is common to all; and it is an important point, not clearly noticed generally, that the Supreme Spirit or God, which is the limit of the inward direction, is also the same for all. Objectivity lies at both limits. Thus men are like an infinite number of threads hanging between the same two nails. This ought to be the standpoint of all philosophy, and also, therefore, of comparative philosophy. The common standpoint of all philosophy is neither the absolute nor matter but man, with transcendence in both directions of his being."[13] This is what Prof. Raju calls the standpoint of "Critico-Integral Humanism".[14] Such a synthesis, in Prof. Raju's opinion, "will be more useful for understanding everything in which philosophy is interested than the discovery of common and similar doctrines and the invention of a common philosophical language."[15]

Thus, Prof. Raju holds that the Indian tradition cannot pull on without the scientific West because "for the preservation of its own values, and for assuring them a broader and stabler base, Western science must be mastered. It seems, moreover, that this mastery is not merely a technical matter but must include the philosophy of science as Western thought has developed it."[16] Nor can the scientific West survive and "overcome its frantic competitiveness and achieve inner and outer peace it has hitherto lacked"[17] unless it probes into the spirit of Indian culture. India and the West, in other words, have to become reflectively one. Hence the need for comparative philosophy which will bring forth philosophies with broader and wider points of view which will be of a global nature.

13. P. T. Raju: 'Idealisms: Eastern and Western', *Pholosophy East and West*, Vol. V, No. 3, Oct. 1955, p. 234.

14. *Ibid.*, p. 234.

15. Radhakrishnan and Muirhead (Eds.): *Contemporary Indian Philosophy*, p. 510.

16. Rev. Inge, P. T. Raju and others (Ed.): *Radhakrishnan, Comparative Studies in Philosophy*, Vide. Introduction.

17. *Ibid.* Vide Introduction.

The stage is thus set for a philosophy, not of this or that nation but of the world—a 'World Philosophy' which can explain to man his true place in reality and can enable him to develop a balanced outlook on life."[18] Describing the nature of world philosophy, Prof. Raju observes that it is not any one's system but something which will be developed by each philosopher from his standpoint, in his own way, with due recognition and assimilation of the other values of life upheld in different parts of the globe to widen, deepen and enrich his thought.[19] The aim of comparative philosophy, then, is only to promote a synthesis or integration of ideas which, for Prof. K. C. Battacharya implies "the assimilation of the foreign to one's own only where possible; and it is achieved not by rejection of one's standpoint or ideal but by deepening it with increasing reverence, through 'infinite patience and humility, until what was foreign reveals its kinship with one's own."[20] It is for developing a conception of a fuller life that a synthesis of idea is required. This implies "not dominance but development, not imposition but assimilation, not narrowing of outlook but its broadening, and not limitation of life but expansion."[21] Such a mutual understanding of cultures through their philosophies, is not a matter of mere academic interest but a precondition for human survival, as, on this conscious reconciliation and synthesis alone hangs the future of humanity.

18. P. T. Raju: The Western and Indian Philosophical Traditions, The Philosophical Review (New York), Vol. LVI, No. 2, 1947, p. 154.

19. P. T. Raju: *Introduction to Comparative Philosophy*, p. 288.

20. Cited by D. M. Datta in his article, Philosophical Synthesis in *The Philosophy East and West*, Vol. XIII, No. 3, Oct. 1963, p. 198, from K. C Battacharya's article Swaraj of Ideas, published in *Viswabharati Quarterly*, (Santiniketan), Vol. XXV, Nos. 3 and 4, August, 1960, p. 300.

21. P. T. Raju: *Introduction to Comparative Philosophy*, p. 288.

EDUCATION AS DEVELOPMENT*

By

DR. MALCOLM S. ADISESHIAH

(*Deputy Director General Unesco, Paris*)

This interesting article is a reproduction from *Unesco features* No. 496 January (I), 1967. It establishes with a sound analysis of facts and figures that "National development does not depend merely on natural resources"; and points out that "education is a major contributor to growth as a part of development", which is the *raison d'etre* for Unesco's policy to encourage the Member States to "allocate between one-half to one percent of their national income for science teaching, training and research in higher education and other scientific institutions". The relevance and appropriateness of the article to underdeveloped countries of South and South-East Asia where the prejudice of tradition against the advancement of benignant science is obvious.—(Ed.).

The contribution of education to national development in growth terms can be demonstrated very clearly. National development does not depend merely on natural resources; if that were so the Scandinavian countries or Switzerland would be among the poorest in the world, and the oil-rich Arab lands or the mineral-laden Congo (Kinshasa) and Brazil would be among the richest in our times. There is something in between the land and sea and their riches and the per capita income of a country, some key variable which links the two, and that variable is not simply the resources with which nature endows a country.

Education and Pay-off

The most dramatic exposé of this variable may be found in a communication addressed to Lenin in 1919 by the Soviet economist, Strumilin, on the eve of the launching of the Soviet Union's first great industrialization programme. Strumilin warned Lenin that the vast hydro-electric power grids he was planning, the huge industrial enterprises that were about to be initiated, the steel mills, the machine tool factories and even the mechanized farms would grind to a halt within a decade, unless an equivalent level of investment in education were also provided. Strumilin arrived

* Part of an address given on 31st December 1966 at Madras Christian College by the Deputy Director-General of Unesco to the Consultation on the Role of Christian Higher Education in Indian National Development Today.

at this conclusion through intensive studies which showed that in his country, primary education meant a 79 per cent increase in the output and wages of a labourer; second-level education meant an increase of as much as 235 per cent; and higher or university education, as much as 320 per cent. It may be noted that this relationship between education, productivity and income was established for the Soviet Union at a time when her economy was still largely backward and agricultural, very much like those of Asia, Africa and Latin America today. But it is equally true of the most advanced economies. Only the other day, analysing the economic situation of one of the more backward of the 50 states in the United States, Arkansas, the lead writer of *Time* remarked "The first new plants, notably apparel factories, generally paid low wages: many recruited women workers exclusively (a go-gitter in Arkansas is not an ambitious fellow, but one whose labour is to 'go-git' his wife at the plant). Despite the progress that has been made, Arkansas still ranked 48th among the states in 1965 in hourly wages for production workers ($1·83 versus a national average of $2·61). Now a drive is on to attract more sophisticated industry, such as electronics. To succeed, Arkansas must offer a skilled work force. But its underfinanced educational system, spending only $376 per pupil a year compared with the national average of $532 in 1965, is not up to the task." (And Karachi and Addis Ababa[1] held up $20 per primary pupil as an Afro-Asian optimum). And so it is now generally agreed that education contributes to growth and so to development by adding to a man's skills. In schools and universities, through adult education, literacy and vocational training programmes, new knowledge and techniques are acquired by men and women who are thereby enabled to produce and earn more.

But the function of education in national development in the considered view of a growing number of economists, and I happen to be one of them, does not end with the contribution it makes to a nation's labour skills. Its role is even more crucial and decisive. There is indeed a striking concordance between the amount of national income which a country invests in its educational system, and the rate a which that national income grows. In countries as far apart and diverse as Sweden and Japan, Germany and Mexico, the USSR and Israel, Czechoslovakia and Ghana, there seems to

1. Regional Conferences of Asian and African Education Ministers convened by Unesco in 1960 and 1961 respectively.

be more than an accidental or coincidental force at work linking high rates of educational investment and high rates of national income growth. Equally, a low rate of educational investment, such as is prevalent in India, Brazil, Greece, Ethiopia, Syria and Pakistan, for example, seems to be accompanied by a low rate of national income growth. Thus there is a strong historical presumption that the key to growth is the rate at which the educational investment of a country progresses or regresses.

The Missing Link

But that is not all. Varying and various analyses have been made to identify the causal factors of growth in national income—what in the economist's jargon is known as the input-output analysis. Applied to a wide range of countries including the United States, United Kingdom, France, Ivory Coast, the United Arab Republic, USSR, Denmark, Chile and the Philippines, this analysis has shown that only 20 to 40 per cent of the annual increase in national production can be accounted for by investments in the traditional land and capital inputs. Anything between 60 to 80 per cent of the growth rate is thus due to an unidentified, missing link in the chain—and that missing link is, for the main part, education.

It is these considerations which have led Unesco's Member States in Asia, Africa and Latin America to establish educational and investment targets for the two decades 1960-1980, in what have come to be called the Karachi, Addis Ababa and Santiago plans.

Enrolment (in millions)	1960	1965	1970	1975	1980
Primary:					
Asia	70	110	141	179	225
Africa	11	15	20	25	32
Latin America	26	34	43		
Secondary:					
Asia	16	14	23	34	50
Africa	0·8	1·8	3·3	4·4	5·9
Latin America	3·8	6·2	11·4		
Higher:					
Asia	1·8	2·2	3·1	4·4	5·4
Africa	0·01	0·02	0·05	0·1	0·2
Latin America	0·5	0·6	0·9		
Investment (in millions of US dollars)					
Asia	1,549	3,260	4,903	6,928	9,268
Africa	437	1,141	1,710	1,993	2,441
Latin America	2,230	3,219	4,937		

Higher Education and Higher Pay-offs

I have said enough, I believe, to indicate that education is a major contributor to growth as a part of development. To proceed from this premise to its corollary that higher education pays even higher dividends, one has only to look at the contribution which science makes to growth. Here I am not speaking of "Big Science" and "the Great Programmes of Scientific Development Research" which have their origin in military, defence and security decisions. Of the 150 billion dollars being spent annually on armaments, about one-fifth is invested in big science and research and development—around 30 billion dollars—mainly in nuclear, rocket and spatial research. This is a form of human folly, underlined by the Unesco round table[2] when it stated that a war in which the weapons *now in existence* were used—to say nothing of those on whose development so many billions are being spent—"would destroy our whole civilization and might lead to the annihilation of the human race". What I am speaking of is what investment in the training, at our higher education institutions, of scientists and science teachers and professors for our secondary schools and universities, and what scientific research for civilian purposes are doing to bring about growth and development.

The scientific research to improve the variety of maize, which now produces an annual return of 700 per cent on the average dollar invested in the United States; the contribution which science makes to innovation and experimentation in traditional societies, the concrete results it achieves in terms of better housing and cheaper power (including the solar cooker, wind energy and desalination programmes); the contribution it makes to a higher standard of living, improved health or even a better education — all these must now be added to the scales.

Strumilin points out that in his country science has become an integral part of folk wisdom. "Science is our compass" he says, and so it is in the entire arena of development — the compass, the motor and the driving force. Indeed, the very scope, intensity and immediacy of the contribution which science makes to development has made it today a major public utility, with the

2. Round Table on Unesco's contribution to peace, held at Unesco House 31 October to 4 November 1966.

State in all countries playing an increasing role in defining its objectives, directing its policies and allocating its resources.

It is for this reason that, within the framework of educational plans and investment, Unesco is working with its Member States to encourage them to allocate between one-half to one per cent of their national income for science teaching, training and research in higher education and other scientific institutions. A start was made in Africa when the African countries, meeting in 1964 in Lagos, decided to aim at earmarking 0·5 per cent of their national income for science and expand their stock of scientists from 40 to 200 per million of population by 1980. Similar science plans for Asia, Europe and Latin America will follow in the years ahead. (UNESCO FEATURES).

SECTION II: REPORTS OF SEMINARS

The Institute of Traditional Cultures held a seminar on Myths and Values on 11th April 1966 in the University Buildings. The following is a report of the Seminar:

Present:

Director:

Prof. K. A. Nilakanta Sastri, M.A.

Leader:

Sri M. S. Gopalakrishnan, M.A., M.Litt.

Participants:

Sri Agnihotram Ramanuja Tatachari, Iyengar Street, Kumbakonam.

Sri P. N. Appuswami, B.A., B.L., Advocate, 24, II Main Road, Gandhinagar, Madras-20.

Dr. M. Arokiaswami, M.A., Ph.D., Professor of Indian History, University of Madras, Madras-5.

Sri K. Balasubramania Ayyar, B.A., B.L., Advocate, The Ashrama, Luz, Mylapore, Madras-4.

Sri K. Balasubramaniam, Gopalapuram, Madras-6.

Sri S. N. Balasundaram, M.A., Lecturer in History, Jain College, Meenambakam, Madras.

Miss Bedford, R. I., Research Analyst, Poonamalli Health Scheme, Madras.

Sri T. S. Devadoss, M.A., B.L., Research Fellow, Centre for Advanced Study in Philosophy, University of Madras, Madras.

Dr. V. A. Devasenapati, M.A., Ph.D., Professor of Philosophy, University of Madras, Madras-5.

Mr. G. A. Dharmarajan, Secretary, University Information Bureau, University of Madras, Madras-5.

Dr. S. Gopalan, M.A., M.Litt., Ph.D., Lecturer in Philosophy, University of Madras, Madras-5.

Sri C. J. Jayadev, M.A., L.T., Lecturer in Biology, Madras Medical College, Madras-2, Tandavachari Street, Madras-7.

Jeanne Dumas, B.A., Senior Lecturer in Psychology, Baroda University, Theosophical Society, Adyar, Madras-20.

Sri Kesavan, Research Fellow, Department of History, University of Madras, Madras-5.

Sri K. S. Krishnan, B.E., Civil Engineer, A-49, Pudur, Madras-33.

Dr. C. Kunjunni Rajah, Reader in Sanskrit, University of Madras, Madras-5.

Dr. T. M. P. Mahadevan, M.A., Ph.D., Professor of Philosophy, University of Madras, Madras-5.

Rao Saheb N. Murugesa Mudaliar, B.A., Deputy Secretary (Retd.) Government of Madras, No. 15, Dr. Sadasivam Road, T'Nagar, Madras-17.

Sri G. R. Natarajan, Engineering Contractor, 1, Jawaharlal Nehru Street, T'Nagar, Madras-17.

Sri K. Nilakantan, B.A., Publisher of Educational and General Books, B. G. Paul & Co., Madras-1.

Sri M. Nilakantan, 9, Hanumantharao Road, Balaji Nagar, Madras-1.

Sri C. R. Paramesh, M.A., M.Litt., Dip. in Anthropology, Professor of Psychology, Presidency College, Madras.

Sri A. S. Pillai, M.A., M.Ed., Research Scholar, Dept. of Philosophy, University of Madras, Madras-5.

Dr. K. K. Pillay, M..A., D.Phil. (Oxon), Professor of Indian History, University of Madras, Madras-5.

Sri Radha Rao, M.A., B.T., Lecturer in History, 16, Lakshmipuram, Madras-14.

Sri N. Raghunatha Iyer, Journalist, 7, Fifth Street, Tirumurthinagar, Madras-34.

Sri S. Rajam, B.A., 30, Chamiers Road, Madras-29.

Dr. J. N. Ramachandran, M.A., Ph.D., Principal, Presidency College, Madras-5.

Dr. S. O. Ramakrishnan, M.A., Ph.D., Senior Research Fellow Dept. of Philosophy, University of Madras, Madras-5.

Sri P. S. Ramanatha Iyer, No. 9, Rajanagar, Madras-18.

Sri S. Ramaswami, Professor of English, Presidency College, Madras.

Dewan Bahadur K. S. Ramaswami Sastri, B.A., B.L., Dist. Judge (Retd.) 46, Lloyds Road, Madras-14.

Sri Ramaseshan, M.A., M.L., Lecturer, Department of Legal Studies, University of Madras, Madras-5.

Dr. N. Sanjivi, M.A., M.Litt., Reader in Tamil, University of Madras, Madras-5.

Dr. S. T. Satyamurthi, M.A., D.Sc., F.Z.S., Director of Museums, Madras-8.

Dr. V. Shanmugasundaram, M.A., Ph.D., Professor of Economics, University of Madras, Madras-5.

Sri P. V. Sivaraman, Manager, Madras Sanskrit College, Mylapore.

Dr. N. Subrahmanyan, M.A., Ph.D., Lecturer in History, University of Madras, Madras-5.

Sri S. Subramanya Sastri, M.A., Reader in Sanskrit, University of Madras, Madras-5.

Dr. (Mrs.) Thamrajakshi, Lecturer in Economics, University of Madras, Madras-5.

Dr. N. Veezhinathan, M.A., Ph.D., Lecturer in Advanced Research Centre, Department of Philosophy, University of Madras, Madras-5.

Welcoming the invitees to the Seminar the Director observed: Mr. Gopalakrishnan has been taking an active interest in almost all the seminars which the Institute has been conducting from time to time. The subject on which he has chosen to lead this seminar should be very interesting and I believe he has bestowed considerable thought on it. Now let us hear him. I request him to lead the seminar.

Sri M. S. Gopalakrishnan: I am grateful to Prof. Sastri for having given me an opportunity to lead this seminar under the auspices of the Institute of Traditional Cultures. I hope you have read the synopsis on the subject of this seminar which has been already circulated to you and with your leave I will read the paper on the subject and place it before you for discussion.

Culture and Values

Culture is a complete set of meanings and values held in common by all socialized members of a society. Such values are not merely economic and material values but symbolic and significant in relation to the cultural milieu. Thus the value of the tricolour piece of bunting which flies over the nation's capital is not the commercial value assigned to it by the linen draper but the symbolic value for which thousands lay down their lives in the field of battle. As such, cultural values emanate from the structure of the society. As each society has a unique culture and as cultures differ, values also vary from culture to culture and even within the same culture as in the complex and heterogeneous culture of a highly stratified society. Under such a context the interpersonal relationships within a culture are largely determined by its values and value systems. The values of a society, like all other aspects of a culture are transmitted from generation to generation through the processes of social heredity and social change. These processes are not taken for granted by mankind in its quest of origins but accounted for by myths, and legends, epics and sagas, folk tales and all the rich heritage of oral and written tradition and history to which they are heirs and of which they are the trustees of the future.

A few definitions and explanations of myths may be examined in relation to cultural values.

"Myths attempt to give an interpretation of the forces active behind the more imposing phenomena of nature. They seek to explain the origin of things, of the gods, of men. They are intended to inspire awe and reverence, and to teach spiritual or religious truths which would remain unutterable and incomprehensible were they not expressed in half-material forms. Legends alone are admitted to start from the plane of historical fact; fables and allegories are productions of later date, and are regarded as belonging wholly to the realm of fancy and as being entirely the outcome of popular reasoning; and myths, although it is recognized that they are undoubtedly the oldest productions of the human mind, are considered as little better founded."[1]

1. H. S. Bellamy: *Moons, Myths and Man,* 1936, London.

"Sacred tales or myths play a very important part in the social and magico-religious life of peoples. They come into play when rite, ceremony, or a social or moral rule demands justification, warrant of antiquity, reality, sanctity. Myths of origin cannot be dispassionate history since they are made to fulfil a certain sociological function, to glorify a particular group, or to justify an anamalous status. Myth though retrospective is an ever present, live actuality; it is neither a fictitious story, nor an account of a dead past, but is alive in that its precedent, its law, its moral, still rule the social life of the people. In many types of magic there is a story, myth of magic, which tells, not of magical origins, but when and where that particular magical formula entered the possession of man, how it became the property of a local group, how it passed from one to another. It justifies the sociological claims of the wielder, shapes the ritual, and vouches for the turth of the belief. Myths of love, of death, stories of the loss of immortality, of the passing of the Golden Age, of the banishment from Paradise, myths of incest and sorcery, play with the very elements which enter into the artistic forms of tragedy, of lyric, and of romantic narrative. Myth as a statement of primeval reality which still lives in present day life, and as a justification by precedent, supplies a retrospective pattern of moral values, sociological order, and magical belief. It is therefore neither a mere narrative, nor a form of science, nor a branch of art or history, nor an explanatory tale. It has the function of strengthening tradition, which it endows with a greater value and prestige by tracing it back to a higher, better, and more supernatural reality of initial events. Myth is therefore an indispensable ingredient of all cultures. The heavenly bodies and fabulous animals may occur in myths. Myth and ritual are closely related."[2]

Form and function of myth

"In general it can be said that myth, as experienced by archaic societies, (1) constitutes the History of the acts of the supernaturals; (2) that this History is considered to be absolutely *true* (because it is concerned with realities) and sacred (because it is the work of the supernaturals); (3) that myth is always related to a 'creation'; it tells how something came into existence, or how

2 Notes and Queries in *Anthropology*, 1954, London, p. 205.

a pattern of behaviour, an institution, a manner of working were established; this is why myths constitute the paradigms for all significant human acts; (4) that by knowing the myth one knows the 'origin' of things and hence can control and manipulate them at will; this is not an 'external', 'abstract' knowledge but a knowledge that one 'experiences' ritually either by ceremonially recounting the myth or by performing the ritual for which it is the justification; (5) that in one way or another one 'lives' the myth, in the sense that one is seized by the sacred, exalting power of the events recollected or re-enacted. In short, myths reveal that the world, man, and life have supernatural origin and history, and that this history is significant, precious and exemplary."[3]

Myth, Religion and Culture Heroes

Myths relate to the early religious experience of mankind and they are attempts to explain physical as well as religious phenomena. Myths throw light on the progress of primitive religion. The function exercised by myth in primitive societies continues to be exercised by religion in civilized societies. The part played by myths in primitive and traditional societies is much the same as that of religion in modern civilized societies. Thus myth and religion not only account for the origin of man and the universe but also set the norms and rules for all the behavioural patterns of the individual and the cultural patterns of society. Of these the most significant are the beliefs, rituals and practices in relation to meet the crises in the life of the individual and the group. In the myth of the Egyptian culture Hero *Osiris* he gives his people such varied benefits of civilization as agriculture, wine making, metallurgy and exploration, the custom of brother-sister mating of the royal Egyptians is established by his example and the solar calendar of 365 days is established at his birth. Likewise the myths of *Paraśurāma*, the 'culture hero' of Kerala, are the basis for the characteristic social practices of hypergamy in bringing together the traditional partilineal Nambūdiris and the matrilineal Nāyars as well as establishing the Mother goddess cult of South India in which the image of the head alone of the Goddess Reṇuka is the object of worship. Yet another living myth of a group of ostracized Nambūdiris relates to Paraśurāma and Varāhamūrti. This myth is about the desecration of the great

3. Eliade, M.: *Myth and Reality*, (pp. 18-19), New York 1963.

deity installed at Panniyūr by Paraśurāma to maintain the greatness of the local Nambūdiris who thereby lost their caste status.

The Varāhamūrti Myth of the Panniyūr Nambūdiris

The Nambūdiris of Panniyūr grāmam form an ostracized group among the Nambūdiri brahman community. Though the Nambūdiri brahmins constitute by common consent the highest of all other brahmin communities, they have among them a group which forms an enclave community treated as outcaste by the rest of the Nambūdiris who do not have any social relations with them. The Panniyūr Nambūdiris are called Pāpiṣtans (sinners) in conformity with their lowest status and this degraded status is attributed to a myth of their tutelary grāmam deity *Varāhamūrti*, the boar avatar of Vishnu installed by *Paraśurāma* to protest their high status. Except for their outcaste status the Panniyūr Nambūdiris who originally constituted two thousand *illams* have all the illam and temple ritual and are followers of the Ṛig, Yajur and Śāma Veda. Their position was the same as the rest of the Nambūdiris and they came to be degraded to their present state as at one time they brought into their midst some Tamil brahmin preceptors, an act indicating their loss of prestige in their knowledge of the Vedas. To aid them in this attempt, they desecrated their deity by pollution, and tried to destroy it by fire. Immediately there was a blinding flash of light and a heavenly voice cried out: 'O thou depraved'. On coming to know of this, the rest of the Nambūdiris ostracized the Panniyūr Nambūdiris for having given up their supremacy in their knowledge of the Vedas. By taking on Tamil preceptors into their inviolate territory they lost their high position. As a result, the Panniyūr Nambūdiris are living out the myth of the loss of their former eminence and high status which they once held round about the 5th century A.D.

The Migration myth of the Saurāshtras

The Saurāshtra brahmins have a large number of myths of their origin in all of which they have a common story of their past glory, of their downfall due to the curse of a god, *rishi*, or other divine personage, their migration to the south, and the necessity for their following their traditional occupation of silk weaving. Their myths also provide them with a charter for following the brahmanical way of life and conduct which they do not

consider inconsistent with their lowly occupation of silk weaving. Thus they accept their backward status on account of their profession and at the same time claim that they are a superior caste of brahmins given to the brahminic or vedic rituals and practices.

Of all these myths, one myth in particular, the myth of their migration to the south from the north is dramatized in the form of a set formal dialogue between the parties contracting a marriage alliance. It is noteworthy that this myth is enacted in the exotic Indo-Aryan language of the community. In fact the community is held together and maintains its social solidarity by this migration myth which is reinforced by such of its cultural values as gotra exogamy and caste endogamy.

An instance of the Myth in relation to the Bhagavati cult of Kerala

The *Pāttu* (song Festival) of the Mother goddess Bhagavati is an instance of how the myth is lived out in ritual, song, drama and painting. The relations between the *ūrāḷan* (Temple Administrator), the common folk, the priests, shāmans and temple servants who form a cross section of the total caste hierarchy of the country reinforce their social solidarity through this festival. *Pāttu*: In the Kālikāvu temple in Kerala, for instance, the *ūrāḷān* starts the pāttu festival by giving a piece of red silk to the *kurup* who lights a lamp, spreads out the cloth (*kūra idal*) and draws the *kalam* (figure) of the goddess with rice flour of five colours on the floor of the *Kalappura* at the same time singing the praises of the goddess. At the head of the *kalam* the brahmin priest places the symbols of the goddess on a *pītha* (stool), a mirror, a red silk skirt and a sword and perform *mudrā*, *archana* and *naivedya* to an oil lamp placed at the feet of the figure of the goddess. The *kurup* sings again; there is a procession of the Velichapāds and drummers around the temple and the *ari eridal* (offering rice) to Bhūta Gaṇas outside: the Nāyar women follow in the procession and celebrate *Thālappoli*, offering of rice, cocoanuts and bananas, on *Thālam* or brass plate with lamps of cocoanut halves which are later distributed to the *Velichapāds*. Then the *Velichapād* enters the *Kalappura* dancing and completely effaces the rice flour figure of the goddess and at the same time he and the *kurup* collect the flour and distribute it as *prasādam* and *tilakam*. This is followed by the *Velichapād's* sword dance and his *Kalpana*. He goes into ecstasy and as the medium of the Goddess expresses her satisfac-

tion and her offer of protection to the community. The close interrelation between the different priests, shamans, temple servants and the worshippers who have a specific role in the Pāttu festival of the Mother Goddess Bhagavati is indicative of the integration and solidarity of the total larger community affiliated to the temple.

The myth of the Bhagavati is lived out in the temple ritual in which every one, worshipper or priest, high or low, brahmin or non-brahmin, man or woman, drummer or piper has his or her allotted status and role linking the festival with the life of the larger community of which they form part and parcel.

Myths and initiatory ordeals

Initiatory ordeals are common themes of many myths in primitive and traditional societies. Whether it is the circumcision of the Australian aborigine or the Upanayana of the traditional Hindu, the adolescent undergoes a series of rites through which the adolescent is symbolically transformed into an embryo and is reborn as a socially responsible and culturally awakened adult. The ideology and traditional rites of initiation whether in the primitive or traditional cultures always included in some form or other 'ordeals' 'deaths' and 'resurrections'. These were enacted and continued to influence the thinking and way of life of the society till the rites and the practices fell into disuse when the myths and the beliefs were no longer secret and sacred and it became safe to tell them to the uninitiated and the stranger. Thus the myth became the folk tale of fantasy for diversion and escape and from the realities of life.

The initiatory ordeals and the myths underlying them lost their importance in yet another cultural context. The secrecy of the initiatory apprenticeship of the arts and crafts by means of which occupational castes and professional guilds maintained their traditional values gradually lost its hold upon the groups concerned in the maze of the dehumanised cultural institutions of complex civilizations.

Even to this day myths are not generally taught to the uninitiated. But when they were taught to the uninitiated bereft of their context they lost their meaning and significance and became gradually the fables and folk tales for the diversion of children and peasants.

Myths are constituents of culture

Men established their cultural behaviour patterns at various periods in their evolutionary history though they believe that such patterns were revealed to them by their ancestors, heroes and gods.

This is seen in the relation between the myth and cultural values; what men had established in the course of their cultural history as behavioural norms and cultural values earlier came to be associated with myths. Thus myths validate the cultural institutions, customs, and rites and they are to be understood as motivated by a practical concern to face the crises of life. Thus myths lie at the back of religious beliefs and practices not as delusions and superstitions but as the practical examples and models set before man for overcoming his natural fears, perplexities and uncertainties in adjusting himself to his environment. And as the belief in the myth is held in common by all the members of a group or a society it provides a common bond of social solidarity through a common faith.

Cultural values shorn of their mythical content

Cultural values in general and especially moral and religious values are products of social life. Their functions lie in the promotion of the welfare and cohesion of the society holding on to them. And as myths lie at the basis of such cultural values they are to be understood in the socio-cultural context and are valid only in such a context. Taken out of their context they become meaningless superstitions and tales of imagination. The primary function of myth is to reveal the exemplary models for all magico-religious rites and all human activities. And though all such rites and activities have been established by man in the course of his cultural history traditional man came to believe that they were revealed to him by supernatural beings, his ancestors, his heroes and his gods. The primitive and traditional societies believe both the myths and the behavioural norms and cultural patterns associated with them while the modern civilized societies, at any rate, say that they do not believe the myths though they may believe in the supernatural beings and the cultural values which they are said to have established for the survival and progress of man. Thus while sacred history may not be held to be valid by modern man yet he accepts and follows its *dramatis personae* and their actions as exemplary models and as basic cultural values.

Are we outgrowing our myths?

Seen from the point of view of an intimate relationship between myths and cultural values it has been held by many that mankind is outgrowing its myths. It has already been noticed that of the various forms of cultural ingredients, myth is the most primary or archaic one. These forms have suffered in their relationship to cultural values which they are said to uphold and foster. It has also been noticed that these forms (myths, legends, sagas, fairy tales, epics and so on), have come to be meaningful and significant in the various ways they have contributed to the attenuation or accretion of the cultural values they have been credited to carry with them. All the same it must be conceded that mankind has not outgrown its myths and its thinking in terms of myths. Myths whether social or religious can no longer be considered as something archaic and anarchronistic to be ignored with the progress of a rational and scientific age. On the other hand they continue to serve a vital function in our lives which scientific knowledge to date has failed to achieve. In the final analysis it has to be admitted that we cannot discard our myths nor is it necessary to do so as our behavioural norms and cultural patterns depend upon them for their examples, precedents and sanctions.

Myths as sacred history influencing secular life

It has been noticed already that myths as sacred tales have set the norms and sanctions for the conduct of the social life of mankind in institutionalising certain cultural values. One of the purposes served by myth which has been emphasised time and again by such British anthropologists as R. R. Marett is that myths which in the beginning enabled primitive man to lead a precarious existence gradually led to his progress, made him a civilized man capable of living well. An instance or two from traditional history illustrates this part played by myth in making the transition from primitive belief and plain living to higher and more exemplary values and better living.

There is a tradition in relation to the visit of Śankara to the temple of Kāmātchi Amman of Kānchi where he is said to have mutilated the bas relief image of Jyeshṭa thus depriving her of worship and at the same time installing the Śrī Chakra in front of the image of Kāmātchi for worship by archana. This is in

consonance with the progress of religious worship in which the propitiation of an inauspicious deity (Jyeshṭa) is given up and the worship of the *arūpa* or formless symbol (Śrī chakra) installed in front of the image of Kāmātchi is added on to the already established worship of the form (rūpa) of the Goddess in an auspicious and benign form. The three, the bas reliefs of Jyeshṭa, the image in the round of Kāmātchi and the symbol of the goddess in the form of the Śrī Chakra not only represent successive stages in the evolution of religious worship but at the same time are indices of the progressive evolution of the secular life of the worshippers attributed to the reforms made by Ādi Śankara.

Another myth or tradition of the same religious reformer Śaṅkara concerns the installation of the mother goddess deity Tiripurasundari at Tiruvattiyūr temple, a benign Goddess in the place of the terrific goddess Vatta Pirai Nāchiyar. Again the propitiation of the latter by animal sacrifices on a large scale on festive occasions was prohibited by the reformer and replaced completely by the offerings of fruits, flowers and all auspicious objects to the benign goddess. Such reforms in religious worship from a stage of propitiation by blood sacrifices to one of vegetarian offerings have side by side led to changes in the way of life of the community affiliated to the temple and its deity.

"The foremost function of myth is to reveal the exemplary models for all human rites and all significant human activities — diet or marriage, work or education, art or wisdom".[4] Examples of how myths affect the marriage practices may be considered.

The secondary marriage of Sundara, (one of the Big Four among the sixty three Saiva saints) with Saṅgilināchiyār in the precints of the temple at Tiruvottiyūr was a love match solemnised in the presence of the deity under the 'Magizha' tree. This myth has set the precedent and the pattern for runaway and love marriages which are considered to be deviations from the traditional form. In South India marriages solemnised in temples have been frowned on and looked down upon if they are not approved and prearranged by the parents and celebrated in the traditional manner in their houses. The myth of Sundara's marriage has been the model for all marriages by elopement in which the boy and girl take the law into their own hands and only later obtain the

4. Eliade, M.: *op.cit.*

approval of their parents and the community symbolically by solemnizing and publicising it in the presence of the deity in the temple.

Another marriage myth

In the *Tiru Vilayādal Purāṇam* relating the sixty four myths about the deity of the temple at Madurai is a story of a marriage by elopement solemnized by the Tamil Śaivite Saint Tiru Gñanasambandar. Another version of the same story is found in an earlier work of *Tiru Thondar Purāṇam* which recounts the biographies of the sixty three Tamil Śaivite saints. The story: A merchant had seven daughters, the eldest of whom he had decided to give in marriage to his sister's son. But he gave her away to an outsider in return for a high bride price. Similarly he gave away all of his daughters except the youngest to others. At this the youngest girl in order to honour her father's promise and at the same time to conform to the traditional custom of marriage with the mother's brother's daughter eloped with the boy. On their way they stayed in the temple of Tirumarugal where the boy was bitten by a snake and died. The girl was mourning his death when the saint Tiru Gñanasambandar brought him back to life and conducted their marriage with three witnesses — the 'Vanni' tree, the linga and the well. When later the legitimacy of her marriage was called into question the witnesses miraculously appeared on the scene and established that her marriage was valid and regular. The myth associated with more than one miracle validated the traditional custom of cross cousin marriages of the *menarikam* kind of South India. Cultural values are the result of indoctrination. "Every people regard their own values as eternal verities because they have been taught to regard them as such. There is no means of evaluating cultural values comparatively since any attempt at comparative evaluation pre-supposes an ethnocentric perceptive."

There can be no absolute positive rights since what is held to be a human right in one society may be regarded as antisocial by another society.

If a given value system were not accepted as objectively valid it would cease to stimulate social action. That is why pragmatic sociologists regard social myths as indispensable for social action, regardless of their truth value. What is important is that the myth should be believed and should serve as an inspiration for

heroic action. Cultural values are antagonistic to cross-cultural conformity.

In addition to social and religious myths mankind had to reckon with economic, political, racial and linguistic myths from the very dawn of history. The problem of myths and values is not intra cultural but cross cultural. It is the conflict of cultures irrespective of the basis of cultural values in myths and mythical thinking. In other words co-existence is not possible under conflicting ideologies notwithstanding cross-cultural understanding.

Is thēre a modus vivendi?

Cross cultural understanding may pave the way for the adoption of a common core of cultural values of universal validity. These are likely to transcend the influence of all conflicting mythologies and ideologies from which they stem. In spite of this, myth continues to be a hydra-headed *Aśura* whose *samhāra* by the rationalists and scientists only results in his resurrection in more powerful forms. Social and religious myths coexist in the same society with equal influence as economic, political, racial and linguistic myths, and constitute the source of greater conflicts and tensions. The cultural values attached to these myths continue perpetually to draw upon them for their validation. Conflict arises not from the relation of myths to cultural values but to the absence of cross-cultural understanding and cross cultural fertilisation. National integration and communal and social solidarity in the absence of the bonds of common mythologies, and common cultural values are considered to be utopian. Till the utopian becomes real there is no other alternative in the face of so many cultural alternatives except their acceptance and approval in the form of accommodation based on the 'myth' of coexistence. In the meanwhile the myths and rituals of the Church and the State remain essential for the motivation of conduct and the validation of cultural values.

Mr. K. Balasubramania Aiyar: We have heard a very good paper presented by Mr. Gopalakrishnan setting out all aspects of myths. One idea struck me. What is the difference between myth and miracle? How far miracles have played a fundamental part in our religious and cultural life. Christian theologians believe that miracles are part of Christian doctrine and they rest many of their gospels on the miracles that have occurred. I would like to have a clarification about the difference between them.

Myths are also used in a scientific sense, as for example, the solar myths. What has been poetically described is mentioned as scientific phenomenon. Let us take the episode of the fight between Indra and Rudra. That has been explained by interpreters as a phenomenon of the control of Megas by Indra. Myth is historical and it is an attractive way of seeing what is true.

For example scientific men say that nitrogen is an inert gas. There is no way of imagining this better because it does not combine chemically. Some of these things are also poetically and technologically described. But we cannot call them myths by any stretch of our imagination.

There are also poetic ways of describing a phenomenon. For example, in the airport we call the space apron. That is a poetic way of description. Therefore poetic description also creates a myth and forms part of our tradition.

During the long course of history, reasons for which we cannot explain, some phenomena have become myths. Therefore some kind of explanation is necessary. For example the proprietorship of the whole of the land in Kerala is said to be vested in the jemmies because Parasurama created the whole of Kerala by throwing an axe and claimed that the extent till the sea receded belonged to him and he gave it to his own companions, which ultimately belonged to the jemmies. Even in the court of law, Mr. Justice Sadasiva Iyer in a judgment had said that Parasurama created this whole land. You may call it a myth or not. Some of the origins of myths are real and we see in them antiquity. Probably they may be true. For example, the sea was probably very near the Sahyadri hills. Subsequently the whole sea has receded little by little. Therefore the so-called myth after all may not be a myth at all.

N. Raghunatha Iyer: I would cite a parallel from the Tanjore District to a traditional taboo mentioned by the seminar-leader as having operated till very recently in a Malabar village. But there is a significant difference. While the Nambudiri of that Malabar village had been ostracised by the rest of the community as untouchables, and had long acquiesced in that ostracism, because they had in the remote past indented on the services of Tamil Brahmins for the priestly office, the Brahmanas of a group of villages in the Tanjore District had till very recently observed, without compulsion from outside, a restricted taboo. They all

belonged to a particular Vedic *Śākha*, which, incidentally, enjoys high esteem. A legend connected with a temple in the Nannilam Taluk of the district alleged that when Somayaji, a friend of Sundara, one of the three famous Saivite saints, wished to perform a sacrifice to propitiate Siva, Sundara, after persuading the Lord to receive His share (*havirbhāga*), appearing at the sacrifice in visible form as Somayaji had requested, had cautioned his friend that he should be alert to receive the Lord with all honours whatever the form He might choose to take for the nonce. Siva and his consort came in the guise of a hunter couple, with the four Vedas for dogs, and bringing with them what looked like slaughtered animals and other unclean things. The officiating priests — so the legend ran — who were the ancestors of the Brahmanas in this group of villages, cried out that the sacrifice had been fouled and went away cursing Somayaji as a '*patita*'. (fallen sinner).

But Somayaji gladly received the Lord, who then revealed Himself. The temple aforesaid is regarded as the legendary site of the sacrifice, which is celebrated in the principal festival.

When the priests discovered that it was indeed the Lord in disguise whom they had unwittingly repudiated, they were full of remorse. To expiate their offence, they began observing a limited pollution by absenting themselves from their houses every day for a few hours and returning at midday after a bath.

The custom had now fallen into desuetude, and the affected group of villages repudiated this particular version of the legend. But the fact of observance of a limited pollution for ages without compulsion from outside suggests that such taboos are not "myths" in the anthropological sense of the word. Arising from some deep-seated and spontaneous spiritual urge for self-purging or self-renewal, there is a core of transcendental or metaphysical truth in them, entitling them to be described as legends rather than myths.

"Myth is a term that is loosely used in a number of senses. (1) There is the dictionary definition of myth as a fable generally dealing with supernatural beings. (2) The 'myth' may also be defined as a 'useful lie or a lie that has consequences' Sri Sankara in his *Sutra Bhashya* gives two illustrations of the latter: (a) the fact that when a man believes — wrongly as it happens — that he has been bitten by a snake, he faints; and (b) the fact that certain portents seen in dreams, and therefore unreal, are believed to presage disasters, and these disasters are real enough

when they come. The 'myth' of the anthropologist might be said to belong to the category of 'useful lies'; however it might have originated, it has been beneficial to the life of the community by affecting a salutary reform of manners, customs or beliefs. (3) But, as students of the evolution of higher patterns of culture and of literature have recognised, there is a third category of 'myths'; those that have been called 'the great myths', which represent not material reality but, as suggested above, a transcendental order of reality. Arnold Toynbee, the historian, and Gilbert Highet, the classical scholar support the view that myth, "means a kind of truth and a kind of reality not communicable by any means other than the symbolic story."

I may instance the Urvasi-Pururavas episode, it is first given in outline in the *Rk-Samhita,* then it is developed, with sacrificial overtones in the *Śātapatha-Brāhmaṇa;* it has been turned into magnificent poetry and drama by Kalidasa. Its vitality was due to its truth at many levels, illustrating as it did man's unconquerable ambition to surpass himself, his insatiable quest for beauty, and so on. In other words such myths are born out of spiritual strivings. They must have, at some time or other, been prefigured on the plane of material reality by a set of events, which if they did not occur exactly as they are represented today in legend and folklore, mime and temple festival, did nevertheless occur in essentials. They had existence as idea in the Platonic sense and so must be classed as *aitihya* (legend) and not as 'myth' (fable). The slick formulas of the anthropologist about fertility myths and sympathetic magic are irrelevant in the realms of theology and metaphysics. The story of Sri Sankara, the great Advaita philosopher, having established the Sri Chakra at Kanchi in the Ḳamakshi Amman temple and at Tiruvotriyur in the great temple there, and muted the 'ugra' (fierce) manifestation of the Devi in these places, was given as an example of a 'myth' used to bring about a beneficent reform, the abolition of animal sacrifice in this instance by invoking the name and authority of a great and revered personality, a reform which in course of time came to be represented as a miracle worked by him. Abundant sculptural and other evidences exist to show the Acharya's close connection with Kanchi. In many other places too (including Kamakhya in Assam), Sri Sankara has established the Sri Chakra. The *Soundarya Lahari* and the *Prapancha-Sāra* traditionally ascribed to Sankara, reinforce the view, suggested by the

age–long description of him a *Shan-matha-sthāpana Acharya*, that he systematised different forms of Saguṇa-Upāsana, consistently with his view that it is indispensable as a means to the liberating knowledge that brings *mukti*. So there is no reason to doubt that he established the Sri Chakra at the great centres of Devi-worship, especially when it is vouched for by unbroken tradition, and the potency of mantra for invoking or placating the Divine is accepted by all schools that believe in the Vedas.

Though he held that in the *paramarthic* view the Brahman alone is real, Sri Sankara held equally vigorously, because the Vedas affirmed it, that the world of the gods, up to the highest, the *Hiraṇyagarbha* level had *vyāvahāric* (empirical) reality, that is, at least as much reality as the phenomenal world affirmed by the senses. And that reality could be experienced, Sri Sankara asserted, by the man who with faith lived the disciplined life prescribed by the Veda. The materialist affirms that only the world of the senses is real. But this cannot be accepted by those who hold that there are other worlds than ours, and other orders of reality, and that metaphysical reality is the ultimate truth. The world of the supernatural is, of course, not susceptible of scientific proof. But sainthood is nevertheless a fact and the supreme ideal—*jivan-mukti* is one for realisation here and now.

Regarding the legend of Saint Sundara having married a lady out of a different caste at Tiruvotriyur, by reason of Divine intervention, Sekkizhar, who wrote his *Peria Purāṇa* only about four centuries later, must have relied on a living tradition. In any case the seminar-leader was wrong in citing this as an example of the kind of 'myth' that brings about social reform. If somebody wanted to invoke what (it is suggested) was the apocryphal authority of Sundara, in favour of intercaste marriages, time has belied his hopes and expectations.

In conclusion I wish to say that those who regard religious legends as representing a higher order of reality and not as anthropological myths can hardly be expected to develop heart-searchings (the need for which was posed by the seminar-leader) as to the continuous utility of these 'myths' in this age of science and technology.

Mr. Ramaswamy: I want to make two brief observations relating to the definition of the term 'Myth'. I think we are apt

to confuse the various views about myth. We can use the term myth to refer to a natural phenomenon poetically viewed. Poetically dawn is described as Ushas in the Rigveda, and it is just a beautiful phenomenon. That is one aspect of the myth. The other aspect of myth is the tendency, which to so many of us who are rational-minded is rather common, to refer tradition as myth. There are a great many traditions which do not rest upon unchallengeable testimony. There is not even epigraphical testimony for many strong traditions. But they are held to as articles of faith by many. For example take the creation of the Universe, it is said that God created it. We see it before our eyes. But we have no facts to prove that God ever created it at all. There is no rational justification to say that the universe has been created by any person, whatsoever. There are those who believe that the Universe came of its own. These are imperfectly supported traditions. Supported beliefs are also myths. We must keep these two concepts of myth, distinct and separate; or else we shall be indulging in various kinds of confusion. The reference in the paper in which Sankara of Kanchi is mentioned as a myth is somewhat misleading and perhaps may lead to a misunderstanding that the author was thinking of it as a propagandist myth. There is no epigraphical evidence.

This tradition about Sankara achieving mukti at Kanchi and his invocation of Soumya form of Kamakshi has come through local beliefs. There must be some truth in a tradition of such vitality. But there is authority for the view that Kamakshi was worshipped at Kanchi for several centuries. That is an unbroken tradition. Therefore to regard it as a myth will be a sacrilege to some. This is a matter of faith. Mr. Balasubramania Iyer referred to myth and miracle, Miråcle apparently as foreign to nature. It may be possible to discover laws of nature which may explain a miracle in a scientific way. There is a tendency to confuse imperfectly supported traditions with the poetic interpretation of natural phenomena. We shall not be able to give coherent arguments about the origin of the Universe except by accepting tradition to a large extent. For example, take the story about the origin of the Taitirīya Upanishad. It is not based on the study of Taitirīya reasoning. How did Brahadāraṇyāka Upanishad, Sukla Yajurveda etc., come into existence? The stories about their origin may be dismissed as myths. It is necessary to emphasise here, that the fact of their origin being dismissed as myths, is wholly irrelevant

and utterly unnecessary to a consideration of the spiritual truths they enshrine.

K. S. Ramaswami Sastri: The ordinary meaning of the word "myth" equates myth and mystery and mysticism and is to the effect that a myth is something which is sacred and secret and mysterious and obscure and which is hidden from the eyes of the ordinary man and is knowable only by a spiritually enlightened mind. It influences the minds of men in a quiet and silent and unperceived manner and is a maker of the national culture in its own secret but omnipotent way. National Culture implies a sense of values which are held and believed in common by the nation as a whole. Myths influence and form the national culture by motivating the ideals and actions of men both as individuals and as members of the nation. It is in this way that myths have both subjective reality and objective validity. A study of Hindu mythology shows this truth clearly. In dealing with myths we should not make sharp distinctions between myths and legends and sagas and epics. Myths play a powerful and noteworthy part in shaping the intra-personal and intra-group relations of the members of the nation and have got a potency of their own even in these modern days of advanced science and technology and democracy and nationalism and inter-nationalism.

Sri K. S. Krishnan: According to the learned author Myth is assumed to be the motivating force behind conduct and moral excellence, although not having objective reality, but having subjective validity in the form of self improvement. But does the speaker equate the term myth either with Fiction or Illusion? In either case how an illusory or fictitious entity can be a positive motivating force behind good conduct and moral excellence. Fiction or Illusion is equivalent to Non-Existence. A non-existing entity cannot produce any effect according to the law of cause and effect. An existing cause alone can produce an effect. Eg. If the Harischandra myth is to be interpreted as a fiction or illusion the ideal of Truthfulness can only be considered as miraj, unrealisable by any individual or Humanity at any point in time by any amount of effort, which conclusion will be a repudiation of the lofty spiritual idealism enunciated in all our scriptures through the ages. Myth is an invisible and distant ideal like the dawn which heralds the blazing sun, yet to appear on the scene. Myth is the call of the unknown from the Olympian heights to the aspiring hearts at the lower plane of existence. In the course of the evolution, myth in

the true sense of the term, ought to become a concrete reality and living experience. This is the ringing note behind all Idealism.

Without idealism of one type or the other, humanity might have gone out of existence long long back. Even now in the midst of the frustrations and tyrannies, hatred and falsehood, which are rampant in every field of human endeavour it is idealism that keeps the fire of hope steadily burning in the hearts of individuals, for the heavenly promised paradise to materialise in some known future. As regards the speaker's reference to myth in the field of science and technology, the present day concrete realities — eg., electricity, locomotives and aeroplanes etc., were once considered as myth when they were conceived and expounded to the world by the master brains behind those inventions; still the myth became a reality in due course by time and experience. So far as the Human Evolution lasts, which terminates only when the human mind attains the acme of perfection, in any field, economic, political, artistic, cultural, ethical and spiritual myths are necessary. It is already clarified that myth is not a fiction or negative nature, but a far off existing Ideal of positive character. Hence the question of Humanity outgrowing Myth of any type or category cannot and does not arise as it is the final target or perfect ideal. The quoting of Shankara's stay at Kanchipuram and Sundara at Thiruvothiyur is irrelevant and meaningless if not insinuatingly mischievous, especially when the learned author deals with the lofty and subtle subject on a very high intellectual plane for subtle analysis pouring in faith, wisdom and experience of many including the participant. My hearty congratulations for the institute and the learned author to have provided an opportunity to the thinking public to learn.

Agnihotram Ramanuja Thathachariar: I am here to represent the 'Traditional ideas of the Myths of India.' They start from the Vedic Period and in later times were fully elaborated. In Ithihāsās and Purāṇas they play a very important role. They helped the people in different ways in different periods to understand abstract theories and principles. They enabled the people to think correctly about the future. Of course, Indian tradition never recognises Myths as an authority. Myths have been given no independent status. Still, we find myths in the Vedic mantrās and brāhmaṇās. In later times they were evolved as Ithihāsās and Purāṇās. According to modern thinkers, Myths are products of primitive thinking. They give primitive value only to the

Myths, but a scientific study of world Myths helps us to understand the myths of different nations. The basic idea of thinking in story form, leads to a development of a big story. As time advanced, this idea progressed and gave rise to fictions, novels, poems etc. In Indian literature Vedic Myths gave rise to purāṇas, Ithihāsās, Kavyās, Kathās etc. It is a well known fact that the basic idea of Myths may be real but the incident connected with that is not to be taken as a real one. Artistic presentation of ideas started in the Myths in the primitive way and later on that form of artistic presentation was tremendously improved as in the epic poems and poetry. Myths referred to in the Vedas are connected with objects of Nature such as Fire, Wind, Dawn etc. The myths are to be explained as Natural Phenomenon only. Of course they are in the form of dramas, dialogues, etc. This rational attitude persists throughout the literary history of India. According to this theory, all stories are out and out allegorical though they may be connected with Ithihasas and Puranas, or Vedas. For, allegorical interpretation of Vedic Myths was introduced by Yaska, the rational interpreter of Vedas. On the other hand there is a parallel theory about the myths which states that myths are real and wholesome. The famous war between Indra and Vṛttra is interpreted as the war between two elements in Nature. But Ithihāsikās (Believers in Stories) state that the war is a historical fact.

Generally, myths treat of various aspects of life, creation, (human, animal, plant), migration and moments of nature. But when the myths are related to gods, the question arises whether movements of gods are real or not. Especially, in the case of theistic philosophy of Hindus it becomes an acute problem. Various avatars of gods and godly actions for rescuing the Bakthas are to be studied in this background. The avatars and godly actions are real. Gods are glorified by these actions. But if they are not taken as real, these stories become imaginations. Ramanuja accepts personal gods. For him, all myths are absolutely real, and he attributes divinity for each and every natural object. On the other hand, Sankara takes stories of Upanishads as Myths. As god is 'sagunabrahman' stories relating to God also are given relative significance.

In the case of Christianity historicity of incidents play a vital role. Christianity stands or falls with the historicity of incidents relating to Christ. The famous crucification of Christ

is to be taken in this light. According to Christians, Crucification of Christ is history, not at all a myth. The very same argument also holds good in the case of Hindu gods. But some of the races created a number of myths about their migration. If it is supported by proof of history we may take it as historical incident, in the absence of historical support, we may treat it only as mythical. There is a story about Sankara's coming to Kanchi. As there is evidence in history, it is a real incident. Some people of the south call themselves as Sourashtras. They give a story about their migration from Kutch. So myths need not be mere imaginations but may be accorded wholesome value in our cultural and historical glory. According to the Hīndus, there are pramāṇās such as Vedas, Smritis, Traditions, which are not contradictory to srutis. Ithihya (unknown origin of stories) is rejected as invalid. But the Ithihasas and Purāṇās comprising stories are included in the Smritis. Stories have explanatory aim only. They have no independent value. But myths as in the primitive stage, even now help people in their thinking along practical lines in their progress. So, they serve a very useful purpose.

N. Murugesa Mudaliar: We must distinguish between a 'myth' and a 'legend'. A myth is purely an imaginary story involving supernatural persons and is largely symbolic of popular ideas of supernatural phenomena or happenings. Such stories usually would have survived pre-historic times and conceived in primitive civilisations but adding richness and a supernatural element to further development of civilization. A legend is usually a story centering round the life or doings of a historical person or people for which there might be no strict historical proof. They are traditional stories sometimes more imaginative, than merely apocryphal. The story of Parasurama is mythical; but some of the stories centering round our saints and heroes of the past are traditional. We should therefore leave legends out of this discussion and confine ourselves only to myths and their value; and our approach, I take it, is to be purely anthropological. Myths have survived every ancient culture whether dead or alive today. The mythology of India is no less fascinating than those of Greece, and Western Asia. The myths of Addri Oseris, Tammuz and Attis are fascinating. Our Indian myths largely relate to divine deities unlike the Greek myths which relate to personification of powers of Nature. In any opinion myths are prolific in polytheistic cultures to the point of disgust, while less so in monothiestic cultures. We can notice this difference in the pre-history of our own country.

As regards the 3 issues formulated by Mr. M. S. Gopalakrishnan in initiating the discussion, I must say as regards the first, that we have not survived the myths however much we might imagine we have. It persists in our cultural memory, if not overwhelmingly, at least in streaks. As regards the point whether myths are essential for social value, I think I should answer 'yes'. Provided they do not degenerate into superstition, they are I think of symbolic value and unite social groups and communities by their adherence to dull myths. As regards the point whether mythically-based rituals are necessary for social values, I am of the view that there is nothing wrong if such rituals are meaningful and contribute to higher living. For example the ritual of *Amavasya* is quite meaningful because it leads to a conscious acknowledgement of our debt and duty to our ancestors. It might be pure imagination or myth to believe that on the new moon day the sun which comes closer to the earth brings also the pitrus inhabiting in *Suryaloka* closer to us. Without the *tarpana* ritual it is unlikely that people would remember their ancestors once a month and offer simple ablutions. Without rituals myths can survive only through ithihasas or stories, but for the general populace some sort of ritualism is necessary. It makes myth part of life and makes it a little more lively and less mechanical.

I think Mr. Gopalakrishnan's reference to certain traditional accounts of Sankara, Sambanda and Sundarar are not appropriate because they are historical personages and their stories are not myths even if one chooses to call them traditional. Belief in them is of course not ritualistic. It is therefore out of place in this discussion.

P. N. Appuswami: Myths, generally speaking, reflect the civilisation in which they develop. They are the products of beliefs, and beliefs are the products of experience. Myths may be said to be the unconscious products of the race mind, which, to a certain extent, varies from country to country, and is affected by contour and climate. Myths differ too from their close cousins the fable, the allegory, and the parable. These latter are narratives, where rational or irrational beings, animate creatures and inanimate things, 'are feigned to act, think, and speak, as if they possessed human interests and passions'. Their purpose is often moral instruction, or else didactic advice. Myths are often pictorial records of natural phenomena, which vary from locality to locality. These phenomena were duly reflected in the myths of each region,

and they jointly shaped the religion of the people. Myths may sometimes be 'traced to mistaken metaphor, or distorted history'. They may be occasionally the result of a play of the imagination, pure and simple, but they are not invented with an express, moral, didactic, or religious purpose in view.

Yet there may be (and often is), symbolism in myths. Most of the early symbolisms are related to agriculture. Drought and flood the two serious threats to the farmer and society, have been reflected in the dragon (the Vritra-ahi in India) myth, and the flood myth. In myths the story and moral are mingled throughout, and are not reserved pointedly as in a fable. It will be noticed that some of these myths show close resemblances to each other. Two inferences are possible. One is that these were derived from an original, common source. But it would be rash to conclude that all resemblances are due to homogeneity of race. Due consideration must be paid to cultural contacts between various groups of peoples which may give rise to similarities. Another inference is, that since 'mythology reflects the geography, the fauna and the flora, and the climatic conditions of the area in which it took definite and permanent shape', these myths have had independent origins. The human mind has shown a tendency to arrive quite independently at similar conclusions, when confronted by similar situations, environments, and problems. So it is that we find that, quite often myths resemble each other. Just as often too, we find pronounced and striking differences parts agreeing closely and parts differing greatly. What is the reason for this state of things. It was necessary to adopt various habits of life in various parts of the world, and these habits in their turn would naturally produce various habits of thought. Thus it is that religion and mythology both arise out of the formative but differing backgrounds of natural phenomena, and exercise their influence on the habits of thought and behaviour of the people. Herein lies one of their great values that of shaping the course of a civilisation. Egypt was the gift of the Nile; Babylonia the gift of the Euphrates and the Tigris; and the Punjab, where the early Aryans settled, was the gift of the five rivers. The ancient Tamil poets of the Chola country are never tired of saying that the land they inhabited was the gift of the Cauveri, the golden river. In our country, therefore, rivers are venerated and worshipped as goddesses, and this attitude has produced new myths, and long chains of thoughts and deeds, which are ultimately traceable to this out-

look. Thus myths have another value to us. They provide us with clues, and serve as guide posts to enable us to probe and understand the state of society in those far off days, where neither records, history, nor literature help us with information. It is true that some myths seem fantastic or grotesque or hopelessly wrong or amoral or ummoral, to our modern minds. Ancient researchers were bewildered by the thoroughly bad behaviour of the gods and goddesses of antiquity. It is so with the gods of the Greek pantheon. Other gods of other pantheons are not much better. It is no good reviling them. They are the products of the society which created them. Modern research is of the view that absurd, cruel, and very wrong as some of these myths seem, to be, they must have been fairly close reflections, or near approximations of the beliefs and modes of thought and action of the people of those primitive, or semiprimitive, — or at any rate, not so very developed as we are — periods in the history of nations.

Jeanne Dumas: Someone has said, "A myth is what you believe and a *fact* is what I believe." In other words, beliefs seem to be personal, as are also values. You will find, for instance any number of versions of the same story in any one Amerind tribe, and the inter-tribal variations are innumerable. Mention this fact to any one American Indian, and the answer will invariably be "Oh, they don't know their religion." But in spite of this, you will find more similarities than differences, and this on a world wide basis. You will find similar methods, for instance, in the determining of the identity of a new born baby around the Amerinds, the Esquimâux, some African tribes and the fishermen of Andhra Pradesh and these practices have their basis in myth. Also among Amerind tribes you find that the earlier children of "Earth Mother" are identical with the earlier Avataras of Vishnu i.e., the fish, the tortoise and the animal-man.

You will find cosmogony myths in many parts of the world, note particularly the Lemi Lenape and some of the Polynesian stories, that have a strong similarity to the *Stanzas of Doyan*, and also the Amerind medicine Lodge story that is almost identical with the tradition of Free masonry, which is supposed to be Hebrew in origin. It seems, therefore, that we must be universal in our study of myths, and not merely confine them to the Aryan. And if we do so we obtain some feeling that there must be a *Primary source* from which they all originated. It has also been said that myths are much truer than facts, for facts change with

our changing conceptions, but myths remain throughout the ages. Values will obviously change with the changing cultures however. Probably values more than any other factor differentiate one group from another. Even different ethical values may be obtained from the same story. Note the story of Abraham and Isaac; God told Abraham to sacrifice Isaac; then at the last minute substituted a hind for the sacrifice. With the Jews this means a saving of a life while among the Moslims at Moharam—it means the killing of an animal for every individual. So my feeling is that myths tend to have a universal source, while values spring from the individual cultural interpretations by these myths.

S. T. Satyamurti: I am inclined to agree generally with the views expressed by the speaker, Mr. M. S. Gopalakrishnan on Myths and Values. But at the same time I would like to state that belief in myths, legends and superstitions, although they may have their own values in the emotional and cultural integration of the people, yet it can sometimes hamper the technological and industrial progress of a country if it is carried beyond certain limits. On the other hand, certain countries like the United States of America which are unfettered by deep-rooted mythical traditions have been able to make phenomenal technological development.

Again referring to the question regarding the distinction between a myth and miracle which was raised at the Seminar, I would like to make a brief observation. Miracles are generally historically authentic and recorded occurrences which happen against the laws of nature and are supernatural, but for which we have concrete evidence. In the history of every religion we have examples of such historically authentic and recorded instances of miracles having been performed by saints and religious leaders. These help to strengthen the faith of the devotees and followers of the respective religions and serve to underline the fact that there is such a thing as "the supernatural". On the other hand "myths" are purely fictitious and legendary without any historical evidence and are imperfectly supported traditional anecdotes, which, however improbable and unrealistic they may seem to be, have their own value in weaving the web of the traditional cultures of the peoples.

G. A. Dharmarajan: The "Myth" could never be dispensed with in any group activity or group being, like society, the Brain,

the Evolving Process and Aspirations. To illustrate let me take the field of Mathematics, probably the science which is least based on myth. Yet even in this field the fundamental myths are the following:

(a) One does not know precisely what is meant by the Statement $x = y$. All we can say is that if $x = y$, and $y = z$ then $x = z$.

(b) One also does not know precisely what is meant by $x > y$. or $x < y$. Both statements appear to elude precision though the development of later theorems do not need myth.

In the four-colour problem, there is no mathematical solution as such but if we apply the "Myth" of Ganapathi that it is possible to distinguish clearly with the number four associated with Him, it becomes intelligible. The Oxford English Dictionary defines "Myth" as "purely fictitious narrative usually involving supernatural persons and embodying popular ideas on natural phenomena." The weak link in this definition is the phrase "purely fictitious" which jars when one thinks of Rama, Krishna, Ganapathy, and Subramanya. We can however modify the meaning by postulating that there are fictions which have as much reality as the most real thing, the human mind accepts. I believe it is not a question of our discarding of myths but of our changing from one myth to another. Thus the three Rishis Karl Marx, Freud and Einstein, while exploding some older myths have in turn created new myths which have now a lease of life. The second question is: how far can any particular generation effectively change a "Myth" even if they desire it. It is well known that from time to time in India, powerful groups have tried to destroy the "Myths". We only know that the myths have survived while the groups have disappeared. Thus we should not overestimate our strength to change or destroy "Myths."

I have also noted as Truth that between a very erudite and brain-produced dissertation on non-mythical subject say Ramayana, the audience are invariably larger for the latter. Again I have in mind the interest and charm of life which requires the "Myth". It appears to be the "Swara" of life itself. The old man remembers in the face of his old wife the "mythical" sweetness of his young bride that she was. And the Baktha lives perpetually in the "Myth" of the paradise of his Lord. We

are almost tempted to retain the Myths at least to make us live and be happy.

Dr. N. Subramanian: To an anthropologist, myths are helpful in determining the nature of particular societies in which they are current. To students of religion they are invaluable for 'myths are stories which give an account of gods and heroes describing their origin and surroundings, their deeds and activities.' To a religious person, myths form part of his faith. To a historian, the myths are important from a different point of view; and here I would like to consider myths in their relation to history.

The scope of history is more than that of myths; for it includes the history, i.e., the origins and growth of myths also. History includes religion on its phenomenological aspect; i.e., occurrences which are not normally amenable to rational explanations but can be verified by experience are also acceptable to History in so far as they are positive phenomena and influence human conduct. It has been held that "it is impossible to lay down any rules for discriminating between historical and mythical tales; it is, eg., often difficult, if not impossible to tell whether some mythical heroes are early gods whose divinity has become humanised or actual men who have come to acquire divine or semi-divine honour."[1]

Frequently myths create persons who personify certain ideas. Primitive history is so distant and hazy that it is easy to derive all myth from proto-history; in fact such a tradition of associating myths with proto-historical happenings goes back to Euhemerus, a Greek philosopher of the fourth century B.C., who said that "the gods were men who had performed great exploits or conferred benefits upon their fellows."[2]

But this is an area of historical speculation in which proof is impossible. It, however, seems certain, that primitive people make no distinction between myths and history. The utility of myths consists in their impact on the human mind and their influence on society as a whole. That history is a record of accurate information about the past is a comparatively recent idea

1. A Gardner: *Encyclopaedia of Religion and Ethics*: Myths.
2. This idea is discernible in Herbert Spencer's theory which derived religion from ancestor-worship.

and in its earlier stages and with primitive men was indistinguishable from mythology.

A major distinction between myth and history is that while the former can include the miraculous, the latter cannot. Predictability in history, though not complete, is at least very high; the miracle, however, is distinguished by its high infrequency and so almost total unpredictability, and goes to form myths. Hence the obvious incompatibility between mythology and history. But what has been treated as sober history may turn out to be merely mythical, while what has been suspected to be mythological may sometime prove to be really historical. But it is difficult to draw the line between history like the Trojan war and myths like the Odyssey. The thinness of this line blurs the distinction.

Myths and history, however, do not belong to the same category. History is "an accurate record of events proved to have occurred by dependable sources of history"; from such a record of the past it is possible, for those who try hard, to draw some lessons or some pattern etc., but the myths are the lessons which some ardent souls have put into history. The motivation of the historian is therefore fundamentally different from that of the mythologist. Myths may be created to sustain certain beliefs, customs etc., and hence as explanations of distant and obscure causes they are aetiological. This would then help place religion on its proper pedestal for as W. W. Fowler says "Religion is the effective desire to be right in relation to the power manifesting itself in the universe."[3] So while myths have a moral purpose, history can only be neutral though historians might draw their 'morals'.

The scientific nature of history becomes evident when it is laid down that every event mentioned in history must have a corresponding occurrence in the temporal process, and every name an object of the kind described. But this need not be so in regard to myths. Some meteorological myths give certain human families solar or lunar origins. Whatever the significance of these myths, they cannot have an exactly corresponding secular reality. "So long as no definite relation is discovered between ideas and physical or chemical events of which they would occur as the regular sequel, the positivist thesis remains an epistemological postulate derived not from a metaphysical world view."[4]

3. "*Religious experience of the Roman people*, p. 8.
4. Ludwig Von Mises: *Theory and history*, p. 3.

Mr. Gopalakrishnan: Concluding the proceedings of the Seminar the leader said: I am glad to find that many have participated in this seminar. I should not be mistaken when I say that I am not a student of philosophy, or religion, or science; but only as a student of human society I attempt to explain what people believe and what they have to say about the myths. I have related how the myths have many values and how they have evolved and changed.

It is difficult for me to answer the question of relationship between myth and miracle. I know of people who are highly spiritual and who are capable of working miracles. Yet they do not do so. Miracle means what is not natural and what ordinary people cannot understand. Sometimes the man who does it is mistaken for a saint or a mystic.

We can say that myth is rooted in faith. Faith cannot be explained in words. It is an experience. Generally people believe in what is said by the great sages. What have been said by eminent men have a social and imperishable value. What matters is, how these values have been brought out and explained for our understanding.

Myths are essential for social solidarity. Mythological stories are narrated to a child by its mother and these are imparted to children from very early days, the idea being that they should develop character and the spirit of initiative.

Ritual is important in every religion and we cannot discard rituals just because we are developing a new society.

With a vote of thanks proposed by the Director the meeting terminated.

INTERNATIONAL MUSIC SYMPOSIUM IN MANILA ON "THE MUSICS OF ASIA" 1966

Unlike other international conferences in Asia which oppose Eastern to Western music in their discussions, this symposium focussed attention, according to the limited means and time at its disposal, on the "Musics of Asia" more particularly, South and East Asia. Scholars from both hemispheres were invited to write papers pertaining to the music of the country they specialise in. To be sure, it was not possible to include every type of Asian music nor to include the participation of many other scholars engaged in their particular fields of Asian music, but this limita-

tion in scope and number of speakers gave unity and direction to the talks.

Discussions brought out the facts, for example, that the phenomenon of improvisation is not universal in Asia, that the system of modes finds differing characteristics from one Asian country to another, and elements like melodic contour, register, tempo and ornamentation rather than scales are the basis of comparison between Northern and Southern Indian ragas. Apart from these and other precise descriptions of musical traits, one sees larger elements that separate one Asian music from the other. A great number of percussion instruments in the Philippines, the gong orchestras in Southeast Asia, smaller ensembles in India, "split-sound" groups in China and Japan mark the differences in the cultural traditions to which these musics belong.

Marginal discussions dealt with the possible subjects of future symposia. There was a suggestion that topics concentrate on specific musical elements (for example, melody, mode, rhythm) among several groups in Asia, rather than on separate subjects referring to different peoples. Still another suggestion was to study universal "structures" (pitch, scale, densities, range) in all musics and the means of identifying them through mathematical formulae.

Apart from the knowledge gained from individual papers, a few ideas occurred during and after the conference. On the subject of scholarly research, a need was felt for more workers to uncover and explain to musicians and the public at large the varied musics which are performed and understood mainly by people in their own enclave. However, in Asia, a scientific method of musical observation is new. Training for it is rigorous, and the lack of facility to write with precision a foreign language is a major difficulty. Why, one might ask, were the discussions on Asian music led mostly by Americans rather than Asians? It did not mean that Asian musicians know their musics less well than modern Westerners, any more than that Beethoven knew his music less well than modern analysis.

Asian musicians, however, generally do not articulate in the language of modern ethnomusicology, just as Beethoven did not use the tools of modern musical research to explain, or write his music. In this Symposium, a scientific method of investigation was on display. But, to check on this modern approach, the panel

organized to discuss the questions consisted of expert traditional Asian musicians. Furthermore, there is the inherent problem of conveying the meanings of sound medium alone — through language. It appears then that a more direct and effective means of arousing interest in Asian music is through its live performance by artists. Musical scholarship can follow — carried out by those who have had a training in the performance of Asian musical instruments.

The Symposium went into problems concerning the application of the elements of Asian music to a contemporary world. For it may be asked how traditional musics related integrally to Asian religions and ways of life can still represent the thinking of peoples influenced today by cultural changes especially manifest in the big cities of Asia.

A discussion between composers and musicologists on this subject brought out details such as the possibility of a transference of tonal qualities (timbre, pitch, intensity, duration) of the Chinese instrument, the ch'in, to Western string instruments. General problems of creative work were taken up referring to the effect of industry and machines on the musical thinking of peoples, or to a subordination of the aesthetics of one culture to another and to the danger of composing "Turkish marches, 20th century style."

The concerts of Asian and Avant-Garade music were a special feature of the Symposium. Music in the new idiom seems to ask sounds far beyond the scope of those usually produced or used on European and Asian musical instruments. This new music provided a vivid contrast to the traditional language of Asian musical instruments, originally played in courts, temples and villages. To the former there was a mixed public reaction of enthusiasm, stupefaction and in a few cases, anger, and to the latter there was a feeling of the discovery of some vague past. For the audience as a whole, it was the occasion of a definitely new musical experience. One might ask, to be sure, if there were not too large a gap to bridge between the marked traditionalism of most composers in the Philippines and the advanced music heard at the concert of contemporary music. My answer would be in the affirmative, but the purpose of the Symposium was not to bridge this gap nor to base the choice of the advanced music it proposed on the present climate of music appreciation in the Philippines. Rather, the Symposium was interested in offering a new idea —

that of presenting paths for musical creativity and musical programming which are not exact replicas of modern music programmes in Europe or the United States. There is a small group of young people in the Philippines who are enthusiastically interested in this movement, as shown in previous performances of similar programmes. This new music and its new audience could spread to a new musical thinking, and in the process bridge that gap through the performance of other modern music by other concert groups.

The mixing of traditional Asian and contemporary European music is only one means of provoking a new thinking about music. With this or other means, contemporary man may find a vehicle for crystallizing an expression of his innermost thoughts in modern music rituals.

(Jose Maceda in *The World of Music*, Vol. 8, No. 4/5 July-October, 1966).

SECTION III: BIBLIOGRAPHY OF BOOKS AND ARTICLES

(*Note:* Titles of books and periodicals are in italics; under each subject and country books are listed first and then articles, all in alphabetical order).

Abbreviations

BSOAS:	Bulletin of the School of Oriental and African Studies
E & W (N.S.):	East and West (New Series)
IAC:	Indo-Asian Culture
I:	Indica
JAOS:	Journal of the American Oriental Society
JIH:	Journal of Indian History
JRAS:	Journal of the Royal Asiatic Society of Great Britain and Ireland
JSEAH:	Journal of South East Asian History
NUJ:	Nagpur University Journal

ANTHROPOLOGY

MALAYA

Swift, M. G.: *Malay Peasant in Jelebu;* (monographs on Social Anthropology No. 29. The Athlone Press, University of London, 1965, pp. X, 178 Glossary, Bibliography, Index, Map, Tables, Price 30 sh. Rev. *JSEAH*, Vol. 7, No. 2, Sept. 1966, pp. 133-34):

The author has carried out field research at Jelebu a small District in Negri Sembilan in 1954-56. He is concerned with 2 topics—the matrilineal Kinship system and the economy of the peasantry. The bulk of the material collected was before the Independence of Malaya.

ARTS

INDIA

Riviere, Jean Roger; *El arte de la India* (Summa Artis: Historia general del arte dirigida porjose pigoan, Vol. XIX (Espasa-Calpe, S. A. Madrid, 1964, 803 pp. with 713 figures and

XXXIII colour plates Rev. *E and W*, N.S., Vol. 15, Nos. 3-4 (Sept. Dec. 1965), pp. 331-32):

This book contains some excellent illustrations in black and white, almost uncommon and in some cases have never been published before. Indian art is dealt with until the European period, though there is hardly any reference to the Islamic art of Indonesia. The work is very useful for consultation purposes, which are facilitated by an analytical index very suitably included.

ARTS AND CRAFTS

INDIA

Sundaram, Dr. K.: The Artisan Community of Medieval Andhra (A.D. 1000-1600), *J.I.H.*, Vol. XLIII, Part III, No. 129, pp. 905-915):

It is said that the word Pañcānamuvāru, applied to the artisan community, is a corruption of Pāñcānana (meaning five faces) representing the five sons of legendary Visvakarma namely Manu, Maya, Silpi, Twashtra and Visvaguna—Daivagna. They are said to have originated the 5 crafts, blacksmithy, carpentry, stone-carving, metal work and Jewellery. The Prasasti of a number of kings is noted to show the grants by kings to the various artisans.

CULTURE

INDIA

Sen, S. N.: *A Bibliography of Sanskrit Works on Astronomy and Mathematics, Part I* (The National Institute of Sciences of India, New Delhi, 1966—Price Rs. 20/- inland (5 dollars or 35 sh. foreign) Rev. *JIH*, Vol. XLIV, Pt. II, No. 31, Aug. 1966, pp. 615-616):

This is a second publication brought out by the Institute, showing the source material for compiling the history of the various sciences, studied in ancient and medieval India. It contains 660 titles by about 480 authors as well as 320 anonymous works. It is of immense value to research students and scholars.

Majul, Cesar Adib: Islamic and Arab Cultural Influences in the South of the Philippines (*JSEAH*), Vol. 7, No. 2, September, 1966, pp. 61-74):

This article is based on a paper read before an Africasian Seminar on Arts, Literature and Culture organized by the Pakis-

tan Thinkers Forum held in Lahore in Feb. 1965. The author writes that 70 years ago the natives of Philippines were called "Indios" and not "Filipinos" as the latter term was reserved for Spanish born in Philippines. Three centuries before the arrival of the Spaniards in Philippines (17th century) Islam spread there, extending its religion and culture there. There is the tradition that Islam was introduced by the Seven brothers who might have arrived at different stages to islamise Sulu and Mindanao. Abu Bakr was the best known among them. The two places, with their chiefs, kept close commercial contact with Macassar and Moluccas. Islam spread there peacefully.

Muthian, T.: A unified New Theory of Flexure (Paper presented by the author who is Director of Technical Education, Madras at the celebrations of the Samskrit studies of the Fundamental Engineering Research Establishment *The Hindu* 16-12-1966):

"Ancient literature in Sanskrit is a rich source for basic principles underlying the behaviour of nature in all its aspects. "Samskritam" is the name given to this theory by the author as this term connotes the non-difference of Sam (cause) and kritam (effect) and the expression "Samskritam" also etymologically indicates all the three axioms namely: 1. Causal uniformity. 2. Manifestation of manifold forms and 3. Conservation of causal moment, on which the theory is based.

Dealing with the new theory in relation to "ancient wisdom", in Part III the author observes "ancient thinkers in India have investigated the physical, psychic and the spiritual world and fundamental general principles equally applicable to all of them."

In the concluding part of the paper, the author deals with the moral values derived from his new theory and says: It has been indicated that a true knowledge of the physical world will help us to understand the psychic world leading to the realisation of the spiritual world. It is therefore evident that a theory applicable to the physical world should have a moral for the individual and society as well. Our ancients have stated this truth in the words: As in the finite body so in the universe.

The author observes: Unity can be achieved in society only on the recognition of equality, which is similar to unity achieved on the basis of uniformity in physical phenomena. For the orderly behaviour of the material, the stresses and strains should not

exceed the elastic limit. Similarly it may be stated that the stresses and strains to which a society is subjected, should be kept within a limit and should not reach the point of no-return, which will ensure that the unity is not destroyed and there is enough elasticity in the relationship between individuals, groups and races or nations as to help to regain later the normal position from any strained situation. The word Advaita, unequivocally enunciates the foregoing principle. '

HISTORY

BURMA:

Mangal Sao Saimong: *The Shan States and the British annexation*; (Data paper No. 67. South East Asian Program Cornell University, Ithaca, August 1965, pp. 319, Appendix 83, pages. Bibliography. Price 4.00 dollars. Rev. *JSEAH*, Vol. 7, No. 2, Sept. 1966, pp. 127-28):

Due to paucity of records, historical sites, ruins and inscriptions, a history of the Shan States is difficult to picture. The author has limited the study of the subject to the years 1886-1900. The Geography, population, Tai migration, Shan-Burmese relations and the objectives of the British in establishing sovereignty and the influence over the States are fully sketched.

Trager, Helen, G.: *Burma Through Alien Eyes, Missionary views of the Burmese in the 19th century*, (Asia Publishing House, Bombay, 1966, pp. XVI, 239, Bibliography, Index, Appendices, Illustrations, Map, Price Rs. 18.00 Rev. *JSEAH*, Vol. 7, No. 2, Sept. 1966, pp. 129-130):

19th century missionary writings on Burma were uniformly hostile to the Burmese. The author has introduced 'control' materials from the writings of non-missionary foreigners in the book for a more compassionate understanding of the position of the Burma Government and missionaries. The book is of special interest to the social psychologist not necessarily working in Asia.

Luce, G. H.: The Career of Htilaing Min (Kyanzittha) The Uniter of Burma, PL, A.D. 1084-1113; (*JRAS*, Parts I & II, 1966, pp. 53-68):

Details about the Burmese King Kyanzittha gathered from the dozen original stone inscriptions in Old Mon are studied at length here. The Jātāpum (chronicle of Royal horoscopes) gives him 28 years of rule, from 1084 to 1112/3. He collected and "Purified the Tirpitaka which had become obscured and corrupt." He

built the Nanda temple now misnamed "Ananda". His son earned a name for making a beautiful gold image of the Buddha and presenting it to his dying father.

INDIA

Ahmed, A. F. Salahuddin: *Social Ideals and Social change in Bengal,* 1818-1835, (pp. XI, 204, Leiden; E. J. Brill, 1965. Guilders 28. Rev. *BSOAS,* Vol. XXIX, Part 2, 1966, pp. 402-403):

The author investigates some of the social problems which confronted Bengali Society after the termination of the Maratha war in 1818. He concludes that after 1818 as political stability of the British rule was attained, it enacted a series of social legislation. This occasioned three groups among the Hindus, the Conservatives, the moderates and radicals. Occasionally, some of Dr. Ahmad's generalisations seem far-fetched.

Krishnaswami, A.: *The Tamil country under Vijayanagar:* (Annamalai University Historical Series, No. 20, pp. XIII, 418, Annamalai Nagar; Annamalai University 1964, Rev. *BSOAS,* Vol. XXIX, pt. 2, 1966, p. 451):

This book deals especially with the activities in the South of India of the Vijayanagar kings, with particular reference to the Tamil country. The sections on Kancipuram and on the development of the Nayaka Kingdom of Madurai after the battle of Talikota are specially interesting.

Singh, Sarva Daman; *Ancient Indian Warfare, with special reference to the Vedic period,* (XIV, 203 pp. Leiden; E. J. Brill, 1965. Price 25 Guilders. Rev. *BSOAS,* Vol. XXIX, Part 2, 1966, pp. 398-399):

In this book the author has made a study, making full use of the evidence now available from Archaeology, of the nature of Warfare in India in the ancient period. Materials from the Epics have been used only in corroboration of the Vedic and Archaeological evidence. The author is at pains to show the development of the conception of warfare in its various branches namely, Infantry, Chariots, Cavalry, elephants, fortifications, archery, and the metallurgical techniques underlying the manufacture of arms and armour.

Sircar, D. C. *The Guhilas of Kishkindha.* (Calcutta Sanskrit College Research Series, No. XXXIV. Studies No. 18, XV, 87 pages, 8 plates, Calcutta: Sanskrit College, 1965, Price Rs. 10/- Rex. *BSOAS,* Vol. XXIX, Part 2, 1966, p. 399):

The basis of this book is found in three copper plates and two stone inscriptions concerning six seventh century rulers of an obscure line of early Guhilas of Mewar belonging to Kishkindha, 40 miles south of Udaipur. The author proves that the Harsha era best suits the Kishkindha dates and that Siladitya, a feudatory of Harsha repudiated the use of Harsha Era. Siladitya issued coins after the break with Harsha.

Pandey, Dr. Rajendra: University Education in Ancient India, (*IAC*, Vol. 15, No. 3, July 1966, pp. 223-227):

Even in very early times, there were types of Institutions in India known as Sakhas, Charanas, Parishads, Kulas, Gotras and the like. Long before the advent of Buddhism, Taxila, Varanasi, Kanci, Valabhi, Nalanda, Amaravati, Vikramasila and Navadvipa flourished as great centres of learning. The scholars and teachers in those institutions, their syllabuses, mode of dress, life lead and books written are all outlined.

INDONESIA:

Palmier, L. H. *Indonesia*: (Thames and Hudson Ltd., London, 1965, pp. 240 Notes, Bibliography, Illustrations Index, Price 30 sh. Rev. *JSEAH*, Vol. 7, No. 2, September, 1966, pp. 130-31):

The early chapters of the book provide the historical background and the middle chapters analyse contemporary Indonesian society. It is a common-sense treatment of the origins and power of the early empires, like Shri Vijaya and Majapahit. The book is nicely illustrated.

PAKISTAN:

Ikram, S. M.: *Modern Muslim India and the birth of Pakistan*, 1858-1951 (Second edition, revised and enlarged, pp. XV, 351. Front 15 plates, Lahore, Sh. Muhammad Ashraf, 1935. Price Rs. 20. Rev. *BSOAS*, Vol. xxix, part 2, 1966, page 455):

This book, first published in 1950 and now enlarged makes a biographical approach. It deals with the muslim political theorists whose thought influenced the conception and realisation of the Islamic state of Pakistan. A good deal of attention is bestowed on the life and concepts of Muhammad Ali Jinnha. The presentation is lucid and careful. A full bibliography and an index would add considerably to its utility.

S.E. ASIA:

La Costa, Horacio De: *The Background of Nationalism and other Essays;* (Solidaridad Publishing House, Manila, 1965, pp. IX, 89, Rev. *JSEAH,* Vol. 7, No. 2, Sept. 1966, pp. 143-44):

The single theme, running through the book is the relevance of Catholicism for Asia, particularly Philippines nationalism. The author says that, 'The catholic faith is not a Western thing but a human thing ...... that it belongs fully as much to Asia as to Europe .... it can be the answer .... to the deepest aspirations of Asian man".

Evers Hans-Dieter; The Formation of a Social Class Structure; Urbanization, Bureaucratization and Social Mobility in Thailand; (*JSEAH,* Vol. 7, No. 2, September 1966, pp. 100 to 115):

The author discusses here (1) stratification and Mobility of Thai Society, (2) Urbanization and Bureaucratisation—the growth of a bureaucratic Elite, (3) Class formation—consolidation of the Bureaucratic Elite, and (4) Control over wealth.

Quaritch Wales, H. G. Dvāravati in South-East Asian Cultural History; *JRAS,* Parts I & II, 1966, pp. 40-52):

As recently as 1963 two silver medals found at Nak'on Pathom, with inscriptions, in Sanskrit of 7th century "Foundation of the King of Sri Dvāravati" confirm Prof. Coedés conclusion that the locality is to the east of Isānapura (Cambodia). The author agrees with Dupont in saying that the Buddhist image of Dvāravati largely owes its character to a fusion of Amarāvati, Ceylon and late Gupta features. It has an architecture of a composite nature not easily definable, though some local variation is possible.

LANGUAGE & LITERATURE

INDIA

Hay, Stephen, N. (Ed.): *Dialogue between a theist and an idolater; Brahma pauttalik samvad. An 1820 tract probably by Rammohan Roy.* (Pp. V 200, front 2 plates, Calcutta; K. L. Mukhopadhyay, 1964, Rs. 15/- Rev. *BSOAS,* Vol. XXIX, Pt. 2, 1966, p. 403):

A Bengali Tract on Hindu Idolatory and its contemporary English Translation is published here. Though the author of the tract is noted as Brajmohan Dev, Mr. Hay thinks that Ram Mohan Roy might have written it. In the light of Mr. Hay's arguments, this conjecture does not seem to be totally improbable.

Hazra, Dr. R. C.: *Studies in the Upapurāṇas*, (Vol. II), (Published by the Sanskrit College, Calcutta, 1963, pp. 574, Price Rs. 30/- only Rev. *IAC*, Vol. 15, No. 2, April 1966, pp. 169-171):

The author describes the contents, the religious and literary importance of a number of Upapurāṇas. Of the four chapters, chapter one deals with Sākta Upapurāṇas, Chapter II with Bhāvishyottara and the Brihaddharma purāṇa, Chap. III with the lost Sākta Upapurāṇas (9) and Chap. IV with lost Upapurāṇas of non-sectarian and unknown origin" (25) "Dr. Hazra's critical analysis of the contents of the Upapurāṇas in question as well as his introduction describing the antiquity and various aspects of Devi worship will be of immense help to the students of religious and social history."

Ingalls Daniel, H. H. (Tr.): *An Anthology of Sanskrit Court Poetry*, Harvard Oriental Series, Vol. 44, pp. XII, 611. Cambridge Mass. Harvard University Press; London, Oxford University Press, 1966, Price £ 6. Rev. *JRAS*, Parts I & II, 1966, pp. 78-79):

This is a companion volume promised by Prof. Ingalls when Kosambi and Gokale's critical edition of Subhāṣitaratnakosa appeared in 1957. It has been included in the Unesco collection of representative works, Indian series. The volume is in three sections. The sanskrit verse is melodious and the translations are immensely readable. The introduction is likely to become a landmark in western appreciation of Sanskrit Literature. The author probes into the question of the absence of tragedy from Sanskrit literature.

Kunjunni Raja, K.: *Indian Theories of Meaning*. (The Adyar Library Series, 91), pp. XV, 360, Adyar, Madras, The Adyar Library and Research Centre, 1963, Rev. *JRAS*, Parts I & II, 1966, page 80):

The book analyses the complex terminology of ancient Indian grammarians, logicians and philosophers and its relevance to modern research. It is divided into seven chapters each of which deals in a 'Hierarchical' order to explain language behaviour and the relation between word and meaning. The reviewer feels that "It is a pity that Mr. Raja has completely omitted in this otherwise comprehensive treatise any reference to the theories of meaning as embraced by the Jaina."

Sadiq Muhammad: *A History of Urdu Literature*, (pp. IX, 429, Oxford University Press, 1964. Price 55 Shillings Rev. *JRAS*, Parts I & II, 1966, pp. 81-82):

The book is the first attempt to explain adequately the historical and social setting of Urdu Literature. It is divided into 2 parts. Part I deals with Medieval Urdu poetry, and Part II with modern. The reviewer feels that the process of development of Urdu prose in general and of the prose narrative, in particular is remarkably absent in the book.

Batra, N. D. Hindi Poetry in the Age of Akbar; (*IAC*, Vol. 15, No. 3, July, 1966, pp. 237 to 240):

As a result of the encouragement given by Emperor Akbar such famous Hindi poets like Tulsidas, Surdas, Mansingh, Karnesh, Todar Mal, Abdur Rahim Khan Khannan, Raskhan and Tansen flourished. Akbar himself is said to have written some verses, under the pseudonym of 'Akbar Raj'. This activity was not confined to the court, but it was essentially a popular appeal.

Deshpande, Dr. G. T.: Prāyascitta as a theory of punishment; (*NUJ*, Vol. XV, No. 1, Oct. 1964, pp. 8-24):

As a theory of punishment, Prāyascitta, properly understood offers a rational explanation of the retributive form of punishment and is reformative by nature. Daṇda is inflicted by the state on the wrong-doer while prāyascitta is inflicted by the wrong-doer against himself, at times at the behest of the public. It has the authority of law, based on moral consciousness. A slip in the discharge of duty creates a rift affecting the harmony of the state. To remove this weakness responsible for the rift, Prāyascitta is voluntarily undergone. Gandhiji's fasting and penance represent such a mode of self-punishment. The article contains 15 sections dealing with all aspects of Prāyascitta.

Muthian, T.: Many values in study of Sanskrit (*The Hindu*, 15-12-1966):

Our education should be oriented towards acquiring knowledge that conforms to unity. A language should not only function for the general purposes of communication but be capable of serving as an appropriate vehicle for acquiring the ultimate knowledge of truth through its unifying influence. "Samskritam" can rightly claim to be one of the languages of synthesis and integration. Such a language (Samskrit) is unfortunately considered as dead. It is really a silent language. It is necessary to ensure that all people have a working knowledge at least, of this great language. All languages have their own importance and usefulness. But Samskrit helps to understand the world, the man and

the spirit—all in one (Sam). The study of Samskrit is therefore of national importance, as it is a language which explains and shows the way to: (1) an association transcending alignment and non-alignment among individuals, groups, races and nations as indicated by "Asparśa yoga"; (2) scientific knowledge about Time, Space and Causation; and (3) socialism, based on restraint (Tapas) sacrifice (Yajña) and charity (Dāna) and its preservation.

MALAYSIA:

Hooykaas, C.: A note on Mahabharata in Malaysia and Indonesia: Sabha Parva found in Bali: *JRAS*, (Malaysian Branch), Vol. XXXVIII, Part 2, Dec. 1965, pp. 125-128):

Recently, in Bali, the Sabha Parva of the Maha-Bharata has come to light. This leads us to expect that beside the eight parvas already known in Java and believed to be all that is extant the other nine parvas can also be traced there by a further search of Mss. On 12th Dec. 1948, a foundation in Malaysia acquired a Ms. of Sabha Parva and started making a type-Written copy.

PAKISTAN:

Rauf Abdur: *Renaissance of Islamic Culture and civilization in Pakistan*, pp. XIX, 320, Lahore. Sh. Muhammad Ashraf, 1965, Price Rs. 20/- Rev. *BSOAS*, Vol. XXIX, Pt. 2, 1966, p. 455):

This is an account of the development of Islamic civilization in general and that of Pakistan in particular. Of greater value to the scholar are the chapters on religious education in mosque, school and University, and a useful account of such cultural Institutions as the Central Institute of Islamic Research at Karachi, the Institute of Islamic culture at Lahore and Islamic Academy at Dacca. The phenomenal growth of Islamic literature in recent years is fully discussed.

S. E. ASIA:

Jaspan, M.A.: *Folk Literature of South Sumatra*, Vol. I, Part I (Redjang K-ga-nga texts (ii), pp. 92, 2 maps (on end papers) Canberra: Australian National University, 1964. A. £ 1 1sh. Rev. *BSOAS*, Vol. XXIX, Part 2, 1966, pp. 458-459):

There are eight texts, in the Malay language, written on bark cloth, a bamboo cylinder, bamboo tiles, rattan sticks, a buffalo horn and recently, on paper, coming from the Redjang country, in the

form of pre-islamic scripts of S. Indian derivation. They deal with love-lyrics, spells and incantations, maxims, proverbs, formulations of customary law and clan history. These are accompanied by romanised transliterations, translations and notes as well as a description of the syllabary and comments of various kinds. As a first instalment in a coordinated programme of work sponsored by the Australian National University, the monograph may lead to very interesting results.

MEDICINE

INDIA:

Krishna Murthy, K.: Surgery in Ancient India: (*JIH*, Vol. XLIV, Pt. II, No. 131. August 1966. Pp. 561-569):

The earliest mention of surgery in India is found in the Ṛk Samhita where Asvins are said to be adepts in the art. Dhanvantari mastered the eight branches of medical science, including surgery. The names of surgical instruments, their diamensions, make and working are elaborately sketched. Suśruta Samhita of 4th Cen. A.D. deals with surgery in great detail.

PAINTINGS

INDIA:

Sherwani, H. K.: Medieval Indian Painting; (*I*, Vol. 3, No. 2, September 1966, Pp. 113-124):

There appears to be a void between the Ajanta Frescoes and the revival of the Murals at Fathpur Sikri in 1569. We have also definite evidences to show that the art was patronised by the Delhi Sultans. The two distinct aspects of Moghal paintings are (1) the Shahi Qalam including portraiture and pictures of animals and (2) frescoes like the wonderful figures, done in tiles on the walls of the Elephant Gate at Lahore. The Shahi Qalam reached its apogee under that connoisseur of art, Jahangir. Names of Muslim and Hindu artists are also found. The technique of the Moghal and Rajput schools of painting are said to be identical. They saw their decline after Nadir Shah's invasion. The Dakhani Qalam was the southern form of Moghal style introduced as a result of Aurangzeb's conquest of Deccan. The Kangra or Pahari qualam is a technique of Mughal-Rajput painting depicting natural phenomena.

PHILOSOPHY

INDIA:

Biardeau Madeleine: *Theorie de la connaissance et philosophic de la parole dans le brahmanisme classique.* (Ecole Pratique des Haules Eludes — Sorbonne. Sixieme Section: Sciences Economiques et, Sociales. Le Monde d'Outre-Mer, Passe et Present. Premiere Series: Etudes, XXVIII), 484 pp. Paris, La Haye: Mouton & Co., 1964. Rev. *BSOAS*, Vol. XXIX, Part I, 1966. Pp. 169-70):

The author places Indian epistemological and linguistic philosophy in a priveleged position among the various branches of Indological study for the benefit both of the sanskritist and of the philosopher unable to read the original text. The first half of the book is devoted to an examination of the epistemology of Patanjali, Jaimini, Sabara, Gotama and Vatsyāyana while the second surveys Bhartrhari's philosophy of languages. This carefully compiled and accurately printed compendium should be warmly welcomed by indologists and the sociologists of knowledge.

Corbin, Henri: *Histoire de la Philosophic Islamique* (Paris, Gallimard, nrf. 1964. Pp. 384, Rev. *E and W*, NS. Vol. 15, Nos. 3-4. (Sept.-Dec. 1965). Pp, 375-76):

"The Volume reviews the early part of the History of Islamic Philosophy, from its origins to the death of Averroes (595-1198). It begins with an examination of the sources of Islamic philosophical meditation; it then gives a picture never before originally carried out of Shi-ism and its main branches; duodecimanal Imamism and septimanal Ismaelism". It offers the reader movements of thought and the soul decisive for human civilization.

Brown, Norman, W.: Theories of Creation in the Rig Veda, (*JAOS*, Vol. 85, No. 1, March 1965, pp. 23 to 34):

This paper deals with cosmogonic ideas, specially appearing in the Rig Veda, in an ordered and related sequence. The most conspicuous theories are those expressed in myths, theology, magic and an all-enveloping mechanism or shell. He speaks of the mythology about Sky and Earth, of Tvaṣṭṛ, of Indra, Vṛtra, Visvakarma and the Asuras. It also developed the notion of a monistic basis for the universe with an oversoul (Adhyātma) component. The upanishads based their concept on this last idea and elaborated them. There is an elaborate Appendix, giving the translation of the relevent original texts.

Jośī, Lakshmana Sāstri (Ed.); *Dharmakośa Upaniṣatkāṇda,* Vol. II, Parts 1 to 4 (Pt. I, pp. 108 + 524. Pt. II; pp. 986 + 31. Pt. III, pp. 4 + 1683; Pt. IV, pp. 460, Wai; Prajña Pāṭhasāla Maṇḍala, 1950-53, Rev. JAOS, Vol. 85, No. 4, December 1965, 595-96):

Selections of texts from pre-Upaniṣadic Literature, regarded as the fountain head of the philosophical speculation of the Upaniṣads have been made. From those Upaniṣads which are frequently quoted by Sankara, Ramanuja and others an albhabetical list of the passages is noted, with a glossary of important words with English equivalents. The selections and the arrangement of the material is excellent.

Ramaswamy Aiyar, Dr. C. P.: *Doctrine of Li and Dharma,* (*IAC,* Vol. 15, No. 2, April, 1966, pp. 129-133):

The author compares in this article the two basic concepts of Li in China and Dharma in India. The ideal of complete life, according to the Hindu Codes is summarised as Sanātana Dharma, meaning that a person must be a member of a society and discharge his duties as a citizen in a regulated manner, before he arrives at the stage of complete surrender. All facts of human value must be taken to account without doing violence either to the body or to the spirit. But King Fut Ze (usually called Confucious), a contemporary of Buddha, developed a well-defined system and moral and social philosophy in China called Li. It subjects the political order to the moral and social order. The author concludes "Dharma regulates human conduct with advertence to cosmic views and Li emphasises the practical regulation of life and of government by means of reliance on common sense and the recognition of human and domestic values."

RELIGION

GENERAL:

Wijesekara, O. H. de A: New Orientations in the Study of World Religions; (*Indo-Asian Culture,* Vol. 15, No. 3, July 1966, pp. 214-222):

Two recent works by Dr. W. Cantwell Smith "The Meaning and end of Religion" and "The Faith of Other Men" are studied here in connection with a comparative study of Eastern and Western Religions. Smith feels most of the theorists confuse faith with theology with the result that they don't formulate ideas that will do justice both to the profundity and diversity of the faiths of all

men: He defines religion as "the faith in men's hearts" which is "their piety". To achieve the ideals of international harmony, the West must make a deeper study of the faiths of the Eastern peoples.

ASIA:

Rosenthal, E. I. J.: *Islam in the Modern National State;* (Cambridge University Press, 1965, pp. XXII, 416. Epilogue Notes, Select Bibliography, Index, Price 55s. Rev. *JSEAH*, Vol. 7, No. 2, Sep. 1966, pp. 118-119):

The main theme of the book is the crisis generated by the inability of the Muslims to reconcile the tenets of their faith with the requirements of building a modern national state. The author also deals with the processes and problems of constitution-making in Pakistan. The book includes a survey of Malaya, Turkey, Iran, Tunisia and Morocco. This book is an important addition to the growing body of literature on Islam.

INDIA:

Basak, Dr. Radhagovind: (Ed.) *Mahavastu Avadana*, Vol. II. (Published by the Sanskrit College, Calcutta, 1964, pp. 1, LXXIV and 1-689. Price Rs. 40/- Rev. *IAC*, Vol. 15, No. 3, July 1966, pp. 252-53):

Written in a hybrid or mixed Sanskrit, the book is a very important Buddhist text, first edited between the years 1882 and 1897 by the French savant, E. Senart. It is one of the five important biographies of Buddha, throwing considerable light on the political social, economic and religious history of contemporary India: Vol. III is expected shortly. The text has been printed in Devanagari and so it is very useful to a wider circle of scholars and is accompanied by a Bengali Translation.

S. ASIA:

Harper, Edward, B. (Ed.); *Religion in South Asia.* (University of Washington Press, Seattle, 1964. U.S. 6.50 dollars, p. 199. Index. reviewed in *JSEAH*, Vol. 7, No. 2, Sep. 1966, pp. 116-118):

The papers were originally read at a "Conference on Religion in South Asia" at the University of California in 1961 and published as a special issue of the *Journal of Asian Studies.* It is of great value to scholars interested in the present state of Hinduism and Buddhism. The authors are all anthropologists who have done field work in India and Ceylon. Such topics as (1) Magical

Animism and Buddhism; a structural analysis of the Sinhalese system; (2) Conflict and Interlocal Festivals in a South Indian Region; (3) The Structure of Sinhalese Healing Rituals and (4) Ritual pollution as an integrator of caste and Religion are dealt with.

King, Winston, L.: *Buddhism and Christianity*; Some bridges of understanding, (London, Allen and Unwin Ltd., 1962, pp. 240. Rev. *E & W*. NS, Vol. 15, Nos. 3-4, (Septr.-Decr. 1965), pp. 378-79):

The author feels that though in Christian theology and philosophy there is no mention of Dharma or of Karma, yet there is an under current of such ideas, studied from the negative aspect. He "traces a parallel between Christian guilt and Buddhist *Dukkha,* between Christian prayer and Buddhist meditation." The bridge between Buddhism and Christianity "answers to an objective, but not dialectic reality that man can perceive through sentiment, but can also perceive, if he knows how to raise himself, through meditation to the sphere of pure ideas."

Law, Bimala Churn; *Concepts of Buddhism* (Second and revised edition). (Published by the Kern Institute, Leiden, 1966, pp. IV, 142, with Index. Rev. *JIH*, Vol. XLIV, Pt. I, No. 130, April 1966, pp. 297-298):

This is a revised edition of a treatise first published in 1937. It is a systematic study of the concepts of Buddhism, based on available sources in Sanskrit, Pali, Prakrit and Chinese. All aspects of Buddhism are discussed at length.

Rizvi, Saiyid Athar Abbas; *Muslim Revivalist Movements in Northern India in the Sixteenth and Seventeenth Centuries* (Balakrishna Book Company, Hazaratganj, Lucknow, 1965 + XVI. Price Rs. 30/-, Rev. *JIH*, Vol. XLIV, Pt. I, No. 130, April 1966, pp. 304-306):

This well documented work begins with an account of sufism in India from the 13th to 16th centuries. The sufis had orthodox and liberal trends side by side. The author discusses their two schools of thought, namely, those who believed in the theory of Unity of being and those who did not. The author also examines the influence of Mujahid on the politics of the 17th century.

De Souza, J. P.: The Serpent as a Symbol of Life and Immortality: (*JIH*, Vol. XLIV, Pt. II, No. 131, August., 1966, pp. 441-453):

In the ancient myths and legends the serpent is a figure of life in all its manifestations like good health, fertility and healing. Vāsuki, Ananta, the stories connected with Vinata, Kadru and

Garuda illustrate these aspects. The ambrosial tree on Mount Meru is as immortal as the serpent that guards it. The serpent is credited with the possession of the knowledge of life-giving plants and hence the setting up of Nāgākals for worship. Ādisesha is represented as a symbol of life-giving waters as also of the earth itself, the mother of life.

Trivedi, R. D.: Forms of Śiva in Kālidāsa (*JIH*, Vol. XLIV, Pt. II, No. 131, Aug., 1966, pp. 429-440):

In all the invocatory verses, Kālidāsa has shown highest regard to Lord Śiva. All the iconographic forms of Śiva like Ardanārisvara, Trimūrti, Kalyāṇasundaramūrthy, Kāmadahana mūrti, Rāvaṇanugrahamūrti have been notified in his works. In each form, his attributes are described.

SCULPTURE:

Dr. (Mrs.) Yasoda Devi, Vāmana Trivikrama (*JIH*, Vol. XLIII, Part III, No. 129, Dec. 1965, pp. 833 to 853):

The Sanskrit texts differ regarding the representation of Vāmana and Tirvikrama in iconography and sculpture. In eight sections the author deals with the Trivikrama and Vāmana panels in the many temples of India.

SOCIOLOGY:

Derrett, J. Duncan, M.: *Introduction to Modern Hindu Law.* (XCIV, 653 pp. Bombay etc., Oxford University Press, Indian Branch, 1963. Price Rs. 30/-, 52s. 6d. Rev. *BSOAS*, Vol. XXIX, Part I, 1966, pp. 172-74):

The work is an exposition of the Hindu law as it now stands. The statement of the law is comprehensive and clear, the references to case law uptodate and the comments critical and suggestive. The discussion of problems and the solutions suggested are very enlightening and instructive. The complicated law of joint family is very important and it is dealt with lucidly. The chapter on Hindu law in East Africa is very interesting and informative. The book deserves to take a place with the authoritative text books on the subject like those of J. D. Mayne and D. F. Mulla.

Gupta, Sankar Sen; *Folklorists of Bengal;* (Indian Publications, Calcutta, Price Rs. 12/-, *Rev.* JIH, Vol. XLIV, Pt. L, No. 130, April 1966, pp. 325):

In this work the author deals with the biography of eight folklorists of Bengal, namely Lal Behari Day, Rabindranath

Tagore, Sarat Chandra Mitra, Dineschandra Sen, Chandrakumar De and others.

Gupta, Sankar Sen; Upadhyaya, K. D.: (Editors); *Studies in Indian Folklore*; (Calcutta, 1964. Price Rs. 12/-, Rev. *JIH*, Vol. XLIV, Pt. I. No. 130, April, 1966, pp. 325-27):

This is a collection of papers from various sources and is dedicated to Dr. Verrier Elwin for his remarkable work to further the study of Indian folklore. The papers are well-arranged under 3 heads, Folksong and Dance, Folk Art and Craft, and Folklore and Literature.

Hussain, S. Abid; *The Destiny of Indian Muslims*: (Asia Publishing House, Bombay, pp. 276, 1965. Price Rs. 25/-, Rev. *JIH*, Vol. XLIV. Pt. I, No. 130, April 1966, pp. 307-309):

The author outlines the causes for the rift between the Hindus and Muslims and the problems of the Indian Muslims today with some practical solutions for them. He also deals with 'secularism' 'scientific attitude of mind' democracy and socialism. He wishes the Indian Mussalmans to be truly religious and at the same time be patriotic nationalists.

Kangle, R. P.: *The Kautilya Arthasastra*, Part II, (English Translation with critical and explanatory notes, University of Bombay, Studies, Sanskrit, Prakrit and Pali; No. 2, Bombay (University) 1933, pp. 14 + 606 + 4, Rev. *E* and *W*. NS, Vol. 15, Nos. 3-4, (Sept.-Dec. 1965, pp. 370-371):

While working at this volume, Kangle has taken into account the previous translations by Shama Sastry and Meyer and has made note of the most diverging interpretations of the recent Russian translation and drawn his own conclusions. "Kangle has the great merit of offering a modern, agile, clear, but at the same time an accurate precise translation, through a long, thoughtful habit of study with Kautalya's treatise." The author's experience and vast learning has served to clear up some fascinating problems connected with the interpretation of the very hard and problematic work of Kautilya.

Luthera, Ved Prakash: *The Concept of the Secular State and India*, (pp. XV, 187, Calcutta etc. Oxford University Press, Indian Branch, 1964. 22 sh. Rev. *BSOAS*, Vol. XXIX, Part 2, 1966, pp. 404-405):

Here the author defines the conceptual theory of a secular state in India based on constitutional debates and legal judgments.

His approach has the virtue of exposing the humbug which sometimes surrounds the secular state notion in India. He cites the concept of veneration for the cow and treatment of the so called untouchables in India in support of his conclusions. The author accedes to the view that India may qualify for the description of 'non communal" State and not a secular state.

Misra, Satish, C: (Muslim Communities in Gujarat. Preliminary Studies in their History and Social Organization: (Asia Publishing House, London, 1964, pages 207, Price 40 sh. Rev. *JSEAH*, Vol. 7, No. 2, September, 1966, pp. 124-125):

This book 'opens the door to one of the least investigated sectors of the Islamic world.' The first part gives a scholarly, historical narrative of the origins of the Muslim community in Gujarat and of the Bohra community and the Khojah missionaries. The remaining 3 parts deal with ethonographic and sociological account of the communities and the interaction of the three processes called Islamisation, rationalization and westernisation.

Nizami Khaliq Ahmad: *Some aspects of religion and politics in India during the thirteenth century*: (Pp. XXXXI, 421, front 5 plates, Bombay etc., Asia Publishing House for the Department of History, Aligarh Muslim University 1965, Price 50 sh. Rev. BSOAS, Vol. XXIX, Pt. 2, 1966, p. 451):

This is a valuable study of 13th century Indian Muslim Society largely drawn from little known hagio-geographical sources.

Orenstein, Henry: *Gaon, Conflict and Cohesion in an Indian Village*: (pp. XI, 341, 4 plates, Princeton, N. J. Princeton University Press, 1965 (Distributed in G. B. by Oxford University Press), 68 sh. Rev. *BSOAS*, Vol. XXIX, pt. 2, 1966, p. 455):

This book is the outcome of a field study of a village in the Poona District, with regard to its social organizations like family and household Kin and caste groups and their inter-relations, the system of economic relations and the pattern of political power in the village. The data are presented convincingly though features like the implications of cross-cousin marriage and the desirability of calling extremely scatted homesteads as a village require deeper analysis.

Sachidananda: *Profiles of Tribal Culture in Bihar*: (Firma K. L. Mukhopadhyay, Calcutta. Rev. *JIH*, Vol. XLIV, Pt. I, No. 130. April 1966, pp. 327-28):

This work is a collection of papers published by the author between 1953 and 1964, highlighting the important characteristics of Dhumkuria, a tribal village in Bihar. It is a valuable work for social anthropologists and for those interested in tribal welfare.

Selections from the Indian Journals: Vol. II. Calcutta Journal: (Firma K. L. Mukhopadhyay, Calcutta, 1955. Price Rs. 25/- Rev. *JIH*, Vol. XLIV, Part I, No. 130. April 1966. Pp. 330-331):

The objective of the *Calcutta Journal* was to disseminate "sound principles in politics" and conduct a "free enquiry on all topics of great public interest" so as to establish the "triumph of liberality over its opposite quality". Some of the topics discussed in the letters are Human Sacrifices, female infanticide, immolation of widows, Indian press, education, revenue, etc. The letters reflect contemporary thinking on several existing practices and matters of public interest.

Srinivas, M. N., *Religion and Society among the Coorgs of South India*, Reprinted (pp. XVI, 269, front, 10 plates. London; Asia Publishing House, 1965, Price 45 sh. Rev. *BSOAS*, Vol. XXIX, Part 2, 1966, p. 454):

This book was first published in 1952; Professor Srinivas's analysis of caste and village structure in terms of vertical and horizontal solidarity, his detailed consideration of the rights and obligations of members of the Coorg Joint Family and his main subject, namely the consideration of the "Ritual Idiom" of Coorg society is highly significant.

Basu, Mrs. Jyotirmayee, Patna: The Role of Asramas in the life of Ancient Hindus: *JIH*, No. 126 (Dec. 1964, pp. 847-876):

A detailed discussion of the entire theory of the stages of life and their practical observance. Though in theory the four stages of life were open to three upper classes, for practical purposes, they were meant for the Brahminical classes only (850).

Dange. Dr. Sadashiv Ambadas; Aspects of War from the Ṛgveda; (*JIH*, Vol. XLIV, Part I, No. 130, April 1966, pp. 125-138):

War activity, outlined in the Ṛgveda is detailed under the heads (1) The Divine Leader. (2) The Banner and Indra. (3) The Ritual Drink and Offering. (4) War and Sacrifice and (5) Aspect of Rta. War is looked upon as another form of sacrifice and hence it is connected with Ṛta or the principle of *Arch Action*.

Saugar, Dr., S. P.: Ornaments of Hindu Women in Mughal India; (as reflected in the contemporary Hindi Literature): (*JIH*, Vol. XLIV, Part I, No. 130, April 1966, pp. 181-204):

This is an account of the Jewellery used by the women of India, especially North India to which copious references are found in Hindi Literature. The oranaments mentioned in the Ṛgveda and in the great epics are noted as also those found in the sculptures at Sanchi, Barhut, and Orissa and the paintings at Amarāvati and Ajānta.

INDONESIA:

Pluvier, Jan; M: *Confrontations: A Study of Indonesian Politics*, (Oxford University Press, Kuala Lumpur, 1965, pp. VII. 86, Rev. *JSEAH*, Vol. 7, No. 2, Sept. 1966, pp. 131-32):

The confrontation in Indonesia meant a part of leftist image, carefully and deliberately constructed by the Indonesian elite to disguise the real right wing character of the regime of Soekarno. The author feels that Soekarno and the Army combined to pursue an adventurous foreign policy and a flamboyant and apparently left-ward-looking domestic policy as a means of curbing the power of the communist party. The reviewer thinks that this theme though interesting, is over-ingenious.

MALAYA:

Ibrahim, Dr. Ahmed: *Islamic Law in Malaya*: (Edited by Shirle Gordon, Malaysian Sociological Research Institute Ltd., Singapore, 1965, pp. 444, Appendices, Index Rev. *JSEAH*, Vol. 7, No. 2, Septr. 1966, pp. 134-35):

The first 145 pages of the book survey the sources and development of Muslim Law, while the second section of 232 pages discusses Muslim Law "as it is used in Malayan Law" and covers 3 major topics, family law, property and offences, evidence, procedure. The author's approach is that of a Jurist rather than that of the sociologist or historian.

Ratnam, K. J.: *Communalism and the Political Process in Malaya.* (pp. XII, 248, Kualalumpur; University of Malaya Press for the University of Singapore, 1965, (Distributed by Oxford University. Price 48 sh. Rev. *BSOAS*, Vol. XXIX, Part 2, 1966, pp. 426-427):

The author examines the extent to which communalism has influenced the political process in Malaya in the period upto 1961.

A notable feature of Malayan politics is the achievement of communal cooperation at the political level. Such problems as the obstacles to social assimilation in Malaya, the conflicting claims of legitimacy, and the imbalance of social and economic power are discussed in detail.

S. E. ASIA:

Hickey, Cannon Gerald: *Village in Vietnam:* (XXVIII. 325, pp. 16 plates, New Haven and London: Yale University Press, 1964. 10 dollars, 72 Sh. Rev. *BSOAS,* Vol. XXIX, Part 2, 1966, pp. 427-28):

This is the first anthropological study of a South Vietnamese Village. The author has provided lucid expositions of many facets of life in Khanh-han, the village selected for study. The main chapters deal elaborately with the village's history, geography, settlement pattern, religious beliefs, social groupings, government and economy.

Lande, Carl, H.: *Leaders, factions, and Parties: The Structure of Philippine Politics; (SAS,* Yale University, Monograph Series) Distributed by the Cellar Book Shop 18090, Wyoming District, Michigan 48221, U.S.A., Rev. *JSEAH,* Vol. 7, No. 2, Sep. 1966, pp. 145-46):

The major themes of this work are the bifactional nature of Philippine society and the ubiquity of inter-class dyadic ties facilitated by a bilateral kinship system. Distrust of strangers and reliance on dyadic ties emerge as model social characteristics. The book is a most provacative analysis of South East Asian politics.

Verguowen, J. C.: *The Social Organization and Customary Law of the Toba-Batak of Northern Sumatra.* (Translated from the Dutch by Jeune Scott-Kemball (Koniklyk Institut voor Taal-Land en Volkenkunde. Translation series VII, pp. XV, 461 map. The Hague, Martinus Nijhoff, 1964. Guilders 38, Rev. *BSOAS,* Vol. XXIX, Part 2, 1966, p. 424):

The work presents an account of Toba Batak society its kinship structure and religious concepts, followed by an account of the Toba corporate community. Such aspects of their social and political life as are peculiar are discussed with special reference to their law relating to matrimony, inheritance, land tenure, debt and offence. This is a keybook for those interested in the study of the Indonesian world.

Ward, Barbara, E. (Ed.) *Women in the New Asia*: The Changing Social Roles of Men and Women in South and South-East Asia; (pp. 529, 16 plates, Unesco, 1963, Price 10 Dollars. Rev. *JAOS*, Vol. 85, No. 4, Dec. 1965, pp. 605-606):

The heart of the book is in part II where 17 citizens of 11 South and South-East Asian countries have contributed 19 articles. Many of the authors have written biographical and frequently frank but objective statements of their own families. Three articles in part III deal with the history of female emancipation and of population characteristics.

Wickberg: Edgar; *The Chinese in Philippine Life*, 1850-1898; (New Haven and London, Yale University Press, 1965, pp. XIII, 280. Appendices, Bibliography, Index, Price 56 sh. Rev. *JSEAH*, Vol. 7, No. 2, Sept. 1966, pp. 144-45):

With broad and firm strokes, the author pictures the Chinese of the Philippines in the centuries before 1850. In those years, inter-ethnic marriage and local acculturation moved the Chinese very far toward Philippine assimilation. The book is usefully illustrated.

Kishore Kaushal: Varnas in Early Kambuja Inscriptions: (*JAOS*, Vol. 85, No. 4, December 1965, pp. 566-569):

The *Varṇās* existed in Kambuja but the rules regarding them were more elastic than in India. Kompon Thom Stele inscriptions refer to the *Varṇās*; but they were only professional communities. As a result of Brāhmaṇa-Kshatriya marriages there, we have the the Brāhma-Kshatra class. The Brahmins seemed to have enjoyed a very respectable position in society

SECTION IV (A): INSTITUTIONS

(*Note:* Country, Subject and Name of Institutions arranged in alphabetical order; institutions and their publications in Italics).

INDIA

ART:

Directorate of Art (Sir J. J. School of Art Compound, Dr. D. N. Road, Bombay-1):

Founded on 25th June 1965. Its activities centre round art and art education in the Maharashtra State. It aims at coordinating all activities within the State in the sphere of visual and plastic arts helping further dissemination of these activities at present centres around cities like Bombay, Poona etc., among the people in the rural areas and ensuring progressive development of such activities. The Directorate will deal with the following main subjects: Drawing and painting; sculpture; architecture; applied art; art-crafts; industrial design; art in general education; art teachers' training; and all graphic arts and other allied subjects. Its major functions will relate to training in Art; art inspection; financial assistance to art institutions, organizations etc., as also deserving artists; public art examinations; and cultural activities such as art exhibitions, art publications, museum, art galleries etc.

Sir J. J. School of Art (Dr. D. N. Road, Bombay-1):

Founded in 1857 with a munificent donation of Rs. 1,00000 offered by Sir Jamsedji Jeejibhoy, the first Baronet. It functioned for some years under the independent, control of the heads of three ateliers for Decorative Painting, Modelling, and Ornamental Wrought Iron work. Later Government took over the management of the institution. Mr. Griffiths was appointed the first Principal. In 1891 the Lord Ready Art workshops (now known as the Department of Arts and Crafts) were established. Mr. Griffiths served for thirty years and it was he who was responsible for the exquisite copies of wallpaintings at Ajanta he got done with the assistance of his students. In 1947 with the dawn of Independence rapid changes took place on the administrative side. Shri V. S.

Adurkar was appointed the first Indian Director. Later the Director came to be styled as Dean. The Departments of Painting and Arts and Crafts have carried out full size Murals and Carved wooden friezes at Government Buildings. The Department of Applied Art, the largest training centre or the subject, has produced valuable publicity material for Government and public organizations. Advanced courses of study are now imparted in Drawing, Painting, Sculpture, Modelling, and Arts and Crafts. The expenditure on this institution is borne by the Maharashtra Government. There is a library attached which consists of books on Art, mainly Fine Arts.

National Gallery of Modern Art (Jaipur House, New Delhi-11) :

Founded on 29th March 1954. Director: Prodosh Dass Gupta. It represents the evolution of the changing art forms viz., Painting, Sculptures, Graphics and Minor arts through the passage of more than one hundred years starting from about 1857. The aim of the Gallery is to acquaint the public with contemporary art and help them to appreciate the modern trends in art in its various forms in the country. The research facilities in History and technique of Indian painting, Sculptures and Graphics are also provided through the collection of the art objects and specialized Art Reference Library. The particular field of interest of the Gallery is to acquire and enrich collection of contemporary works of Indian, Oriental and Western artists and display them for the public view. The material published by this institution includes a set of 12 picture post cards containing reproductions from the collection of the Gallery (printed 19-5-60) ; a Guide book to the National Gallery of Modern Art, New Delhi. (printed 22-6-1960 ; now out of print). Works in progress include the following publications now ready for printing :- Monograph on Amrita Shergil a detailed work on life and work of Amrita Shergil illlustrated with 20 works; Monograph on A. N. Tagore (a critical analysis of the work of A. N. Tagore illustrated with 20 works) ; Monograph on Rabindra Nath Tagore (general survey of the painting of R. N. Tagore illustrated with 20 works); a set of 12 picture post cards on R. N. Tagore's paintings; a set of 12 greeting cards; Catalogue (This covers the whole range of the Gallery's collections illustrated with photographs). Its educational activities comprise film shows and lectures on art. The holdings of the Institute include an Art Reference Library; a conservation Laboratory where restoration of the art

objects are taken up. The Laboratory is assisted by the Photo-section which maintains the photographic record of the collection through cardex system. The scheme for reproduction of art objects for sale is under consideration.

ARTS AND CRAFTS :

Cholamandal-Artists' Village and Work Centre (Madras):

In February 1964, tired of the existing conditions of life and work of the creative worker in India today, some of the more restless painters and sculptors of Madras resolved that they would henceforth live a fuller life in society as creative artists. As paintings and sculptures did not sell sufficiently they would employ themselves part-time, say, two or three hours a day, on creative handicrafts for an independent living. They would extend their art on to these. The major part of the day would be devoted to painting and sculpture. They had already found that the practice of commercial art of full time employment under government or private agencies as art teachers or designers were unsuitable as they permitted too little time for creative work of sustained character.

The new ideal: They felt that since Indian handicrafts have not only a great traditional background but also an immense export market and home consumption, it would be unwise of the creative artist in India not to explore their possibilities as a better means of living than those afforded by whole-time employment in uncongenial occupations. The result was the establishment of the Artists' Handicrafts Association for the promotion of the new ideal. Batik work on silk and cotton dress material, and leather work were taken up as the first crafts to begin with. Other fascinating art-crafts such as ceramics, woodwork, metal-work, enamelling, jewellery and furniture design would follow soon. Within a few months the painters & sculptors exported to Italy Rs. 10,000/- worth of batik work on silk and cotton. On the 13th of April 1966 the Association bought 8·05 acres of excellent land near the sea shore on the new East Coast Highway just beyond the city limits. Over 40 painters and sculptors were allotted housing plots on the piece of land which was named Cholamandal, Artists' Village and Work Centre. Common studios and workshops are being set up for the convenience of the artists. Many of them have already moved into the village with their families and started work.

Artistic freedom: These painters and sculptors are also free to own their own private studios, form artistic groups among themselves, create and develop their own styles and techniques, and to exhibit and sell their paintings and sculptures as they please. The Artists' Handicrafts Association comes in only as a promoter of their welfare, who offers them facilities and materials for handicrafts work during spare time.

Marketing of crafts work: While the artists are free to sell their own paintings and sculptures in any manner they please, all crafts work such as ceramics, batiks, leather, lacquer, wood, metal etc. are marketed by the Association and the sale proceeds distributed among the artists on the 10th of every month after deducting the actual cost of materials supplied and ten per cent of the artist's charges. This ten per cent deducted by the Association goes to the general funds of the Association. The Association has so far found no difficulty in marketing their goods since they have already built up a reputation for quality and integrity. Every item produced is strictly scrutinized before being passed for sale. Products with slight flaws are marked as such and sold as 'seconds'.

Climate for creative work: It is the experience of the Association that almost all the artists at Cholamandal live in comparative peace of mind and are able to paint and sculpt much more than before. The members are able to hold frequent exhibitions of their work in Madras and outside. Some of them have been invited to exhibit in such international exhibitions as the biennials of Venice Paris and Sao Paulo as well as the recent Commonwealth Art Festival in London of September 1965. The reason for the birth of this new climate of peaceful work is not far to seek. The artist is assured of a reasonable income every month by devoting on an average about two hours of work every day on a congenial and utilitarian craft. He has not got to worry about its marketing. His craft work can be as creative as he can make it. He only extends his art on to his craft work. It gives him a new delight in work and enables him to be his own employer free and independent.

People and the creative artist: It is often felt that modern painters and sculptors are not sufficiently understood by a large majority of the people. The Association's experience has been that while it is difficult to sell a modern painting or sculpture, it is easy to find a market for the most *avant garde* work of utilitarian

character in handicrafts. Modern ceramics, batiks and leather work are easily sold to the people at good prices. Some of them find in these new crafts something which gives them an introduction to modern painting and sculpture as well.

Bridging the gulf : The Association is convinced that a more complete acceptance of the modern artist by the people will be achieved partly, and to a great extent at that, by the normal and natural education in aesthetics and taste of the people through the utilitarian craft work created by him. It is felt that the gulf that exists today between the artist and the people can be bridged this way effectively.

Guest artists : Suitable accommodation will be provided to house visiting artists and craftsmen from other parts of the country and abroad. A few cottages will also be set apart to accommodate guests from the sister fields of literature, music and dance. An open-air theatre, library and gymnasium for ancient and modern physical culture are also in the scheme.

Studios for arts and crafts : Studios for sculpture, painting and graphic work will be provided at Cholamandal. Special studios will be provided for bronze casting and metal sculpture.

Among the craft studios to be set up are studios for ceramics, batiks, leather work, lacquer work, wood work, stone carving, photography and block-making and metal work.

Plans for future art education : The Association has in mind a more useful and practical form of art education for the young. Art institutions in general have failed to fit the artist to life. Cholamandal will begin taking in fresh art students from the year 1971. The student will choose his own master and will work under his supervision for a period of two years. He is free to choose another master if he so desires, during the succeeding three years, the total period of training being five years. During this period he will apply himself to two congenial crafts in addition to his main subject of study, namely painting or sculpture.

All through the apprenticeship the student grapples directly with the problem of fitting himself to life. He earns while he learns without actually 'commercialising' his craft work. He learns to extend his art on to one or two creative crafts of utilitarian nature and to understand himself and the society he endeavours to

serve. He aims at the full and complete development of his artistic personality. (K.C.S.P. in *Artrends* Vol. V. No. 4 & Vol. VI, No. 1, July-Oct. 1966).

CULTURE :

American Institute of Indian Studies: (With an Indian centre in the Deccan College, Poona) :

In the field of Indology the Institute has published the splendid volume *The Mahimnastava or Praise of Siva's Greatness,* by the Editor-author Dr. Norman Brown. "With the enthusiastic approval of the Governments of India and the United States a number of these (American) colleges and Universities joined in 1962, to form the American Institute of Indian Studies whose purpose is the furthering of the mutual understanding between the United States and India primarily by advancing scholarly interst and achievement in the United States on all branches of Indian civilization, both ancient and modern. The Institute is a cooperative, voluntary Organization whose members are American Colleges and Universities of high academic standing with a special interest in Indian Studies". The Institute provides yearly research scholarships, fellowships, hostel facilities, literary service, scholarly assistance etc., and hopes to establish a publication series for the work of its fellows.

Auroville (Pondicherry) :

A township (covering an area of 15 square miles lying a few miles north of Pondicherry) intended as a symbol of international cooperation. The project aims at the following:

The culture of different regions of the earth will be represented in Auroville in such a way as to be accessible to all not merely intellectually in ideas, theories, principles and languages but also in habits and customs, art in all forms, paintng, sculpture, music architecture, decor, dance as well as physically through natural scenery, dress, games, sports, and diet. It will be a representation in a concrete and living manner. Each nation is welcome to participate in Auroville by (1) sponsoring or collaborating with Auroville in any of the projects of Auroville as may be in consonance with its particular genius and traditions; (2) by setting up its permanent cultural pavilion on a model which most displays the habits

of the country it represents. The architecture, decor, cuisine, etc. of the pavilion would be such as would create the atmosphere of the country and it may contain the following: (i) A residential house for students, citizens of the country in permanent residence and visitors. (ii) A garden with plants, flowers, vegetables and fruits from that country as can adapt themselves to the soil and the climate of Auroville, and if possible, replicas of natural beauty-spots of the country. (iii) A museum or art gallery showing works of art, such as painting and sculpture in the original or as reproductions. It can also exhibit handicrafts and the nation's most representative products, natural as well as industrial. (iv) A library of books, recorded music, photographs and films, as well as other items which may best bring out the various aspects of the country and its cultural heritage. (v) Other objects which most express its intellectual, scientific and artistic genius, spiritual tendencies and notional characteristics and emphasise the unity of man.

Birla Academy of Art and Culture (Calcutta) :

Inaugurated by Dr. Karan Singh, Governor of Jammu and Kashmir on 9-1-1967. The aim of the Academy is to promote fine arts, literature and archaeology. This Academy is the gift to the nation (India) by the house of Birlas.

An art gallery occupying four floors and a school of music under the direction of Ustad Nashir Aminuddin Dagar have been opened. The plan for future includes an art library, a school for painting and drama, post-graduate classes on indology. Archaeological excavations are also included in the activities.

Sculptures dating back to the first century B.C. bronzes, wood carvings and terracottas are kept on the ground and first floors. Contemporary paintings are displayed on the second floor. It is proposed to acquire at least one work of every well-known painter.

A collection, of ancient Indian miniatures and a few letters of eminent personalities of Bengal, including those of Maharashi Debendranath Tagore, poet Rabindranath Tagore, Pandit Sivnath Shastri and Sarat Chandra Chatterjee, are exhibited on the third floor.

On the ground floor is a 200 seat auditorium for lectures and film shows. The publication section of the academy has already brought out Tulsidas 'Ramayana' in Hindi and its English trans-

lation by Rev. Atkins; 'Kalighat Drawings' with Introduction and Notes by William Archer and 'Swar-Sarita' compiled by Mrs. Mebeshwart.

Educational Resources Centre: (D-53 Defence Colony, New Delhi-3) :

Established on 15th February, 1966, to develop educational materials for use in program of teaching and study about India in American schools, colleges, and universities. During the period since its establishment, a number of activities have been initiated. The Center is serving as the secretariat in India for the South Asia Microform and Library Committee of the Association for Asian Studies, which is engaged in a program of microfilming historically important backfiles of newspapers and faculty members carrying on research, and related activities. The Centre has been engaged, as a co-operative undertaking with the faculty members at the Universities of Wisconsin and California at Berkely, in preparing and publishing a Devanagari edition of a set of Hindi language teaching materials for American students entitled *Conversational Hindi-Urdu*. A seminar on modern Indian society for 20 supervisors of social studies and curriculum directors from various parts of the United States will be held by the Center from October to December 1966. The purpose the seminar is to provide an opportunity for the study of contemporary Indian cultural, social, economic, and political institutions and to give the participants a chance to become familiar with educational materials available in India and suitable for use in American schools. Preparations are actively under way for a series of ten to twelve short documentary films on festivals, celebrations, and other aspects of South Indian life for use in courses on India at the college and secondary school level in the United States. The Foreign Area Materials Center in New York City initiated three years ago a project to develop high quality colour slides for use in teaching Indian Art history to American students. Collaboration between the American Academy for the Study of Indian Art History at Banaras and the Educational Resources Center is now being explored as a means of continuing the project.

Related in character is a scheme which the Centre is pursuing with the National museum to reproduce in a durable material a collection of seals and small statutory from Harappa and Mohenjodaro and a series of representative works of Indian sculpture for

study purposes in American educational institutions. A number of other fields of potential activity have been actively explored and it is hoped that in the months ahead some further steps may be taken in connection with them. Among these are preparation of sets of study material on Indian music, collections of basic documents on the forthcoming general elections, more effective exploitation for educational purposes of the rich resources collected by the Census of India, re-printing of retrospective basic works in Indian history, society, and culture for academic libraries, and development of plans for a quarterly review of significant books published in various Indian languages of potential interest to American students and teachers.

Institute of Mass Communication (New Delhi):

Founded in 1965; the Institute is the result of extensive discussions with Unesco authorities and several American Universities in 1961 and the recommendations of a study team sent by the Ford Foundation under the leadership of Dr. Wilbur Schramm of the Stanford University, U.S.A.; a highly specialised institution laying particular stress on training and research; now functions as an autonomous body under the auspices of the Ministry of Information and Broadcasting of the Government of India, the first of its kind in South Asia; covers the entire field of modern mass media; has now students and trainees from all over India and drawn from different agencies of mass communication; students from the Philippines, Malaysia and Ceylon also study here. "Mass communication has a vital role to play both as an instrument of education of the citizen and as a medium to promote and stimulate economic and social development". Three different types of courses are offered: the basic course, the advanced course and the orientation course. A Professor of Communication research has recently been appointed; recently at the instance of the Indian National Commission for Unesco the Institute conducted a survey on the public's familiarity with and attitudes toward Unesco and report has been published by Mr. L. R. Nair who is the Director of the Institute. The Report "reveals a fair amount of information about Unesco, and a good deal of appreciation in India of Unesco's role in building world peace through international collaboration in the fields of education, science and culture". (*Unesco's Image in India,* A Survey of Information and opinion on Unesco, Indian Institute of Mass Communication, 2, Ring Road, New Delhi, 14, 1957) "A visit to the Institute convinces one of its great possibilities and

potentialities in strengthening the media of mass communication so as to mould the attitudes and motivate the actions of the people" (*The Hindu* 5-3-1967).

Gandhi Memorial Museum (Madurai) :

See *Bulletin*, 1961, I, p.85. The Museum presents a "visual biography" of Bapuji. Life-like paintings, interesting cartoons and scores of photographs, all depicting important events in Gandhiji's life, numerous photostat copies and typescripts of his letters along with the originals are on display. The photographs depicting his life from his birth and childhood in Porbandar to his last physical abode at Delhi where he fell a victim to the bullet of a fanatic are sought to be explained vividly with quotations from his own speeches and writings.

Some of the important letters written and received by Gandhiji are also on display. Among them mention may be made of his letter to Tolstoy dated November 10, 1909 on the struggle of Indians in Transvaal and another to Field Marshal Smuts dated May 12, 1908. Another important letter was the one which he wrote to Dr. Annie Beasant dated May 15, 1919 which was in reply to her letter disapproving of his civil disobedience movement. One can also see letters written to President Roosevelt. C. F. Andrews, Agatha Harrison and Hitler. Photostat copies and also the originals of the letters are on display. Photostat copies of 26,000 such letters are available for reference.

The Library Section of the Museum contains nearly 12,500 volumes, the books dealing with a wide range of subjects including history, philosophy, religion and literature. Most of the books are in English but there are a good number of books in the four South Indian languages, namely, Tamil, Telugu, Kannada and Malayalam and also in Hindi. There is a separate film auditorium where documentaries and films are exhibited to visitors at their request.

The Museum is equipped with a micro-sound system and one can listen to the tape-recorded speeches and messages of Gandhiji. There is an open-air theatre with a built-in stage and terraced seating arrangements to accommodate nearly 8,000 persons, which is used for holding public meetings and cultural shows besides exhibiting newsreels and documentaries of the Government Information Department to the public on Sundays. The Museum also

provides hostel accommodation and free library service to scholars doing researh in subjects connected with Gandhiji's, life and philosophy. A recent addition to the Museum is the Khadi and Village Industries Section on the ground-floor where the different processes of village industries like hand-made paper, palm gur soap manufacture and hand-pounding of rice are explained.

Raja Kelkar Museum (Shukrawar Peth, Poona) :

Contains many rare objects, a number of them salvaged from the junk yards of India by Mr. D. G. Kelkar. The exhibits include a set of Wajri foot cleaners, the sort the ladies of old courts used as sponges, the elegantly carved wooden door with ivory inlay with peacock lintel that formed the entrance to the worship house of Sardar Dabhade, Commander-in-chief of the Marathas, a collection of 500 lamps, the largest collection in the country ; this collection contains a Jahar Mohra Diva, otherwise known as the poison lamp. It is perhaps the only piece of its kind in existence. "It is a stone lamp with a long stem, and when food is placed on its top, if it contains any poison, the stone changes colour. Such stones are not unknown in India. The more enlightened nawabs used to make thalis of them as a precaution against possible food-poisoning (without risking the lives of the official food-eaters). Most of the museums in India have these thalis, but none of them has a lamp", Another attractive lamp is the sun lamp which symbolizes the wheel of time. Four figures on the top represent day and night, dawn and twilight and in the centre sits the sun god. There are seven horses for seven days, 12 lamps for 12 months, and another 12 horses for the 12 zodiacs. There is a clear glass like the mirror framed in jade, studded with semi-precious stones, belonging to Anandibai, wife of the Peshwa general, Raghiba. Another important Maratha relic in the museum is the sword of Shahaji Raje, Shivaji's father. It has an inscription in Kannada ; there is also the panch mukh vadyam (a five-faced drum with a copper base) and panch mukh maruti (procession vehicle of Rama). Among paintings, there are two sets; one from the Mahabharata telling the story of the son of Arjuna and other from the Ramayana.

Sanskrit Vishva Parishad (World Academy of Sanskrit, Bombay) :

Founded in May 1951 by Dr. Rajendra Prasad, then President of India, on the occasion of the consecration of the new temple of Somanath. Objects of the Parishad are: to promote the cause of

Sanskrit by binding together all individuals and institutions interested in Sanskrit who are scattered throughout India and abroad; to stimulate and coordinate research and to help popularise those cultural, moral and spiritual ideas for which Sanskrit literature stands. The Parishad has held so far eight sessions at Somnath, Banaras, Nagpur, Tirupati, Kuruksetra, Puri, Bombay and Bangalore. Each session marked a milestone in the progress of the Parishad towards the achievement of its objective. The latest session at Bangalore was inaugurated by Dr. S. Radhakrishnan, President of India, and Dr. K. M. Munshi, Chirman of the Parishad delivered the address to the delegates. Among the resolutions passed by the Parishad were the following: Urge the Union Government to declare its unequivocal intent to preserve and maintain the position of Sanskrit, as it has been so far, and amend Schedule VII to the Constitution by placing Sanskrit education in the Concurrent List; to take steps to make Sanskrit a compulsory subject of study for all its citizens at the Secondary School stage; to make Sanskrit a compulsory subject for examinations for candidates seeking entry into the Government's Administrative and Foreign services; to establish institutes of Sanskrit, at least one in each State; to promote the publication of Sanskrit classics in cheap editions, preferably with translations in other Indian languages; to render help to every University within the jurisdiction of the Union and State Governments to maintain a Chair of Sanskrit learning and research.

Ved Bhavan (Calcutta):

Inaugurated on 12-2-67 with the blessings and support of Sri Sankaracharya of Kanchi Kamakoti Pitham. Here Sama Veda is to be taught. Bengali boys will learn the Veda in the ancient "Gurukula" method under which the teacher and his students live together. The students form part of the teacher's house-hold. This was how the ancient lore of the Hindus was transmitted from generation to generation by word of mouth.

The chant of the Sama Veda is inspiring, but it is said to be rather difficult to acquire. This Veda was once studied in Vanga (or Bengal) with great attention. "Ved Bhavan" is an attempt to restore its ancient greatness.

World Union International Centre (Pondicherry-2):

Started in 1958 by Anil Kumar Mukherjee and Jay Holmes Smith. President The Mother, Sri Aurobindo Ashram; The objects

are: To foster in all men the consciousness of the oneness of all life and the essential unity of all mankind; to endeavour, by personal example, through social communication, and by means of other activities, to awaken and strengthen the sense of oneness and unity, in the faith that it will become increasingly the basic consciousness for the whole of human life; to promote an awareness of the forces of division, hatred, jealousy, gossip, egoistic effort and struggle and encourage their rejection by the individual and society; to foster a sense of the Truth that is one, ever the same and yet ever new in its unfoldment, and encourage an attitude of seeking and openness towards it, that it may reshape our life, individual and social. Also to encourage the recognition that the unfolding Truth has had special landmarks in the cultural history of man and that the present epoch has its own fresh unfoldment; to foster respect for all life and the practice of understanding, tolerance, active goodwill towards all, from one's family circle to society, the nation, the world; to encourage the understanding that peace in the individual and in society must be founded on the growth of the sense of unity and the deeper psychological and spiritual organisation of life. To promote unity, peace and integral growth on a spiritual foundation is, in brief, the purpose of World Union; to organise centres of life and work in India and in all the world for the progressive realisation of these objects; to establish institutions and organisations to carry out the above objects; to promote publication and distribution of literature; to establish or encourage establishment of libraries with books and journals devoted to, or dealing primarily with world unity; to organise seminars, conferences, (regional, national or world) or other gatherings in the service of these objects; to train workers for the service and furtherance of the above objects; to cooperate with other societies and organisations having similar aims for a wider achievement of the above objects; to carry on other works as may be conducive to the fulfilment of the objective of World Union. The first World Conference of World Union was held in August 1964 in Pondicherry.

DANCE:

The Jawaharlal Nehru Manipuri Dance Academy (Imphal):

The Manipuri Dance College, Imphal which was taken over by the Sangeet Natak Akademi in 1957 has been renamed "Jawaharlal Nehru Manipur Dance Academy" w.e.f. 8th June, 1964 with the approval of the Sangeet Natak Akademi. The Jawaharlal

Nehru Manipur Dance Academy was established and built up as a nucleus of a central institution for imparting authentic training in Manipuri style dance. The Academy is managed by a Local Committee under the Sangeet Natak Akademi. The Academy had 15 teachers and 89 students on the rolls in the year 1965-66. The Academy offers a six year course of studies. In addition, the Academy provides a two year condensed course for those who do not go in for the Senior course (specially for dance teachers already in service). Besides this the Academy sent 30 members comprising staff and students to Madhya Pradesh and Gujarat in 1965 and Madras, Mysore and Goa in 1966 under the Inter-State Exchange of Cultural troupes sponsored by the Government of India.

Kathak Kendra: Institute of Kathak (New Delhi) :

Started in 1964. In the academic session for 1965 classes in Vocal Music (Thumri), Tabla and Pakhwaj were started for the students of the Diploma Course. Besides, lectures in the theory Kathak Dance and Extension lectures in Stage-Craft were also held. At present there are about twenty-four students enrolled in the Diploma Course and the preparatory Sections of the Kathak Kendra. The syllabus approved by the Sangeet Natak Akademi has been introduced and annual examinations on that basis have been held. The Ballet Unit of the Kathak Kendra has also made progress. New items like "Kamdev Bhasma", "Geeta Upadesh" and "Holi" have been composed and rehearsals of "Krishnayana" a new dance drama have been started in which, besides the staff Artistes of the Ballet Unit students of the Kendra are also participating. Sponsored by the Ministry of Education the Kathak Ballet Unit went on a cultural tour of Nepal for a period of ten days.

RELIGION:

The Hindu Religious Pracharaks and Guides Training Centre (Mylapore, Madras):

Started in 1966 with the twin-objective of propagating in an organised manner the basic tenets of Hinduism and of helping the devotees to offer "intelligent worship" at the temples, the Centre offers two courses — a six-month training course for Hindu religious pracharaks and a three-month part-time course of training guides to religion and temples.

Thirty young men with a minimum qualification of SSLC. have been admitted to the pracharaks' training and each of them will receive a stipend of Rs. 60, per mensem besides free lodging facilities. Four religious institutions in Tamilnad — the Dharmapuram, Tirvaduthurai, Tirupanandal and Kunrakudi mutts — have agreed to share a third of the cost of the stipend offered to the trainees. Fifty science graduates have joined the temple guides' training.

U.S.A.

ARTS:

The American Society for Eastern Arts (Berkeley, California):

Established in 1963 by Mr. and Mrs. Samuel Scripps; object: to bringing to the United States the finest exponents of the performing arts in the eastern hemisphere. The Foundation provides an opportunity for the appreciation and study in depth of the dance, theatre, and musical forms of the Orient in the United States. Srimati T. Balasaraswati, noted Bharata Natyam exponent left India in September 1966 to teach a summer course at this Society.

CULTURE:

Committee on Institutional Cooperation (U.S.A.):

Established in 1958; a voluntary cooperation of 11 outstanding American institutions (Universities of Illinois, Indiana, Chicago, Wisconsin, Iowa, Michigan, Minnesota, Northwestern, Ohio, Michigan State and Purdue) of higher learning to consider possibilities of formal inter-institutional cooperation in academic areas. The Time magazine called it "the world's biggest academic common market". This organization on the administrative side consists of an official from each member University; funds are awarded by the Carnegie corporation. The institution gives small sums of money, "seed grants" as they are called to inter-university faculty groups. Currently 40 more functioning programmes can be traced to the initial awarding of a seed grant. "The highly praised Far Eastern Language Institutes constitute an area in which a seed grant has helped to transform an original investment of faculty initiative into major academic gains". "CIC has developed a sense of academic sharing that has no parallel in modern times."

U.S.S.R.

CULTURE:

Darwin Museum (1, Malaya Pirogovaskaya Str. U.S.S.R.):

Was founded in 1905 by Prof. A. Kots, who was for many years its curator. The exhibits demonstrate Darwin's materialist theories on the laws governing the development of living nature, evolution and natural selection, and give an idea of his life and work. Tropical birds are well represented in the unique collection of stuffed animals and birds, some of which are now extinct. There are 70,000 specimens of tropical insects, and numerous sculptures and paintings of different species of the animal kingdom. The Museum holds lectures on anthropology every Thursday.

SECTION IV(B): SCHOLARS AND ARTISTS

INDIA

ART:

Mookiah, T. R. P. (Government College of Arts and Crafts, Madras:

Painter and Sculptor; held the National scholarship of the Government of India for painting; has participated in many important exhibition of art in India; now teaches at the Government College of Arts and Crafts, Madras. "Trained as a painter and sculptor, Mookiah is so typical of the new generation of Indian artists who see no clear barriers between painting, sculpture and the creative crafts." His terracotta horses and riders and the little fantastic birds in the same medium have been drawing considerable attention.

CULTURE:

Thathachari Agnihotram Ramanuja (Veda Niketanam, 54, Iyengar Street, Kumbakonam):

Traditional Vedic Scholar. Born 10th March 1908; studied under his father Agnihotram Thathachariar, an eminent scholar in Vedas and Indian Philosophy who received the President of India's award for his learning; passed the Siromani Examination in Mīmāmsa of the Madras University; recipient of Government of India scholarship for research in Democratic institutions in India; and Mythology; has a wide range of interest in Kavyas, Mimamsa, Nyaya, Vedanta and Indology; has been devoting himself to a study of Vedic particularly myths and rituals in a scientific manner and his activities are directed to the propagation of Hindu culture and religion according to tradition; has participated in seminars in the University of Madras and All-India Oriental Conference; owns a library of books on Vedic lore; conducts classes in Vedas and Veda Bhashyas and sastras in general. Publications: *Veda lakshana-siddhanjanam,* a treatise on Vedalakshanas with a compartive study of all Vedas in Manipravalam (Tamil and Sanskrit mixed); Vedic myths: Anthological Study of Rig Veda.

DANCE:

Balu Bhagavatar (Madras):

Maya Rao who personally met him at Madras writes of this dance-master of the Bhagavatamela Natakam art in *IWI*, 5-2-67: "A master with a rich treasure of abhinaya, Balu Bhagavatar is very well versed in literature and music, too. Born in a family of musicians, he is the son of Shri Venkatarama Bhagavatar and has had training in the art from celebrities such as Mudi Krishna Iyer and Kodanda Rama Iyer for ten or fifteen years. He has been conducting Bhagavata Mela performances for over thirty years and has won universal acclaim "as the presiding genius of the Bhagavata Mela performances" and the unrivalled master-conductor of the Melatur dance festival." He has the twelve dance-dramas by Venkatarama Bhagavatar and scores of padavarnams, jattiswarams, etc. As E. Krishna Iyer, the most enthusiastic promoter of Bhagavata Mela, aptly remarks; "If the Melatur abhinaya is uncommonly expansive, it is because of its good fortune in having Balu Bhagavatar to train the dance-actors in it."

Birju Maharaj (Bharatiya Kala Kendra, Delhi):

Kathak dancer; born in 1937; only son of the great stalwart of Kathak Achhan Maharaj, who died in 1946; Birju was brought up in an atmosphere of musicians and dancers from his very early age; by nine years he was thoroughly soaked in dance; even in his 12th year he began to teach dance in Sangeet Bharati at Delhi; after seven years he went to Lucknow and then came back to Delhi and joined the Bharatiya Kala Kendra where he now works. Mr. Mohan Kohkar speaks of his art as follows: "Birju Maharaj is to-day the prime exponent of the Lucknow gharana of Kathak. Greatly gifted as he is, he has evolved an elegant style of his own which, while eschewing hackneyed formulae does not in any way violate the meticulous conventions of the art.... In the nritta part of his dance, Birju Maharaj offers a unique blend of repose and intensity... In abhinaya, which we are told, is the forte of the Lucknow school of Kathak, Birju Maharaj, unfortunately has no considerable range... Dancing, it hardly needs saying, is an art, not a feat of skill; hence if Birju Maharaj is to justify the immense esteem and admiration accorded to him, he would do well first to strip his work of all trappings and then to deepen and strengthen his interpretative faculty. Which, put in another way,

implies that if Birju Maharaj is to achieve true and lasting greatness he must strive to see that his dance touches much more the heart than the mind — his own as well as that of his audience" (*IWI*, 17-7-66, p. 39).

Saraswati Swarna (Delhi):

A contemporary of Srimathi Balasaraswathi, has been a votary of Bharatha Natya for the last thirty years. Both as a performer and as a teacher her career has been meritorious. At present she is in Delhi teaching the art to the young, both Indian and foreign. She teaches them music, too; Won the annual Sangit Natak Akademi Award 1966.

MUSIC:

Chowdiah, T. (Ayyanar College of Music, Bangalore):

See Bulletin, 1958, p. 166. Died on 19-1-1967 at the age of 72. A brilliant accompanist, Vidwan Chowdiah was known for his fascinating fingering and bowing techniques on the instrument. His solo concerts too were reputed for clarity and creative approach. He popularised the seven-stringed violin.

Ramanuja Iyengar, Ariyakudi (Raja Annamalaipuram, Madras):

See Bulletin, 1958, p. 167. Died on 23-1-1967 at the age of 77. He made history in the music world with an unbroken, successful career extending over 55 years. He popularised Carnatic music far and wide in the country. With his resonant voice, he had thrilled the music world for a longer period than any other musician. Musiri Sri Subramanya Iyer writes of him: "A genial personality, he captivated people with his conversational brilliance. I had the privilege of close association with him for more than forty years and his death is a personal loss." Master of Madhyamakala rendering, Ariyakudi had a rich repertoire of Sri Tyagaraja, Dikshitar, Syama Sastri, Patnam Subramania Iyer and Poochi Iyengar's krities, jawalis, padas, tillanas, raga malikas and viruttams. He brought Arunachala Kavirayar's Rama Nataka Kirtanams into concert vogue and set Sri Andal's Thiruppavai to music.

Srirangam Iyengar Madurai (Mannargudi):

One of the noteworthy vocalists, enjoying special esteem among the more conservative listeners. When his brother Sri Srinivasa Iyengar was alive they used to perform together as 'The Madura Brothers." He was a sishya of Sri Namakkal Narasimha Iyengar. A specialist in apūrva rāgas and kritis, it is not unusual at his cutcheris to have the mridangam vidwan accompanying him during his tānam elaboration. His swaras come out in somewhat complicated profusion and his accompaniments have their task cut out for them in keeping pace with him. His uncompromising sampradāya reminds one of the late great Karaikudi Sambasiva Iyer. Won the annual Sangit Natak Akademi award 1966.

Higgins Jon, B. (Camp: 1-A, Temple Street, Kilpauk, Madras-10):

An American exponent of Carnatic music; Age 27; Holds a Master's degree in Ethnomusicology from Wesleyan University, U.S.A.; grew interested in Carnatic Music in 1962 when he happened to attend a dance recital by Balasaraswati in America. Came to India as Fulbright scholar in 1964 and is working for the Ph.D. degree of the Madras University on traditional dance music under Sri T. Viswanathan, Reader in Music, University of Madras; Has written an article for the Music Academy Journal, 1965; He has performed widely at concerts in South India. He gave his first recital before an audience of nearly ten thousand music lovers at the Thyagaraja Music Festival at Tiruvaiyar (Tanjore Dist.) in January 1965. On a performance which he gave on 11-9-1966 at the Fulbright House, New Delhi The *Statesman* wrote "As the recital reached a climax one forgot that the man in the four cubit dhoti, vibhuti and kumkum was an American. His identification with the music of the South was complete. Sheer perseverance and a sense of dedication to the muse of the Carnatic music could be the only reason for his phenomenal achievement."

PAINTING:

Alphonso, A. (Government School of Arts and Crafts, Kumbakonam):

Graduate in Fine Arts of the Government College of Arts and Crafts, Madras; was Government of India scholar during 1963-65 for painting; now employed as an instructor in painting in the Government School of Arts and Crafts, Kumbakonam. He is a

powerful draughtsman; his paintings are exactly an extension of his drawing. "The most striking aspect of his painting appears to be the compositional order laid down by his drawing. His themes which are taken from the Bible fall in line with his style of drawing."

Chavda Shiavax (Ava Chamber, Behind Metro Cinema, Dhobi Talao, Bombay-1):

Contemporary painter; born in 1914; Diploma in Fine Arts, Slade School of Art, London; studied at the Academic de la Grande Chaumiere, Paris; first one-man show in Bombay in 1945; has participated in several exhibitions in India and abroad; visited Europe twice on a study tour; has been examiner for art of Sir J. J. School of Art, Bombay and M. S. University, Baroda. The main theme of his art in his own words (*IWI*, 4-12-1966) is: "People and their ways of life —not landscape." Recently appears to be interested in the serpent as a symbol about which he says (*ibid*) "I would treat this series of paintings as inspired by the Kundalini theme... There is to me nothing throbbing with life, in a lightning release of energy as it were, as a serpent. I also feel the serpent is an ingrained symbol in Indian thought, religious and philosophic." On the method of this composition he observes: "The total impression is what matters most in a painting. Sometimes the emphasis has to be solely on colour; sometimes the linear design has to be attuned to the harmony of hues; and in certain cases the straightforward portrayal dictates the compositional pattern." (*ibid*) For specimens of his paintings see *IWI*, 4-12-1966, pp. 36-37.

Dalal Naina (*Mrs. Parimoo*), (Baroda):

Free lance painter. Born in 1935 in Baroda. M.A. in Fine Painting of the M. S. University, Baroda, studied Lithography at Regent Street, Polytechnic, London from 1961-63; has won, prizes for her paintings and graphs; Her husband is also a painter, Ratan Parimoo by name. See *Bulletin* 1959, II, p. 319. Worked from Nov. 1964 to July 1966 as Lecturer in Arts and Carfts in the Faculty of Home Science, M. S. University, Baroda. Her works are in the University Museum, Chandigarh and the private collection in India and in U.K.

Murdeyshwar, S. (Bombay):

Contemporary painter; now in his early thirties; early training at the Sir J. J. School of Art, Bombay; has exhibited with distinc-

tion in many shows of contemporary art in India; widened his experience by extensive travel in India and abroad; is counted in modern art circles as one of the interesting young Indian painters of to-day. *Artrends* July-October, 1965, pp. 1 and 12 carry three specimens of his paintings and observes: "But what distinguishes this young painter's work from a lot of abstract painting we see to-day is his consistent virtuosity suggestive of austere inner conviction. Murdeyshwar's abstractions are in the accepted modern form and yet they seem to communicate something which is not often expressed."

Narayan Badri (8, Shri Prasad, 15th Road, Chembur Bombay-71):

Painter. See *Bulletin*, 1965, I, p. 139. A winner of the National Award and many other coveted prizes. Sunanda writes of him in Artrends, July-Oct. 1966: "Still in his late thirties Badri Narayan is known in Indian art circle for his versatality; he paints in many media and has a considerable range of materials and techniques in the graphic medium for which he has quite a reputation. Works on glass mosaics and on-glaze decorations of ceramic tiles. Many influences play on his imagination from time to time, Rouault and the Byzantine masters, Picasso and the cubists, the primitives and again Picasso's 'Greek' period in some of his drawings. The Rajput and the Indian folk drawings have also contributed to other drawing of his such as 'Parvati and Skanda.' His 'Hunter, the Virgin, the Unicorn' is so primitive that it has very little in common with his 'Homage to Women' which is highly sophisticated though 'primitive' in exterior. His still-lifes are plainly cubist while his 'Narayana creating Urvasi' is disconcertingly 'primitive' in intent. His 'The Great Hamsa' recalls Rouault while his 'Man and Wife' is too close to Picasso's 'Greek drawings'. The impression one receives from an examination of his various works is that the painter is too supple to receive substantial inspiration for positive evolution of technique from any one source."

Narula (Miss) Parkash (22, Bhargava Lane, Boulevard Road, Delhi-6):

Painter. Born at Amritsar; Education: Graduate of the Punjab University, Diploma in Fine Art of the Delhi Polytechnic Master of Science in Art Education, State University, New York; held the Merit scholarship from the Art Students League, New York for 1959-60; has held solo exhibitions of her works from

1958 to 1967 in New Delhi and New York. Among the press reviews of her art, the *Statesman*, New Delhi observed of her in 1965: "She now seems to know what she wants to do, and this is large bold, monochrome patches, sometimes ovid, sometimes rounded oblong, connected by fantastic lines and serpentine ribbons of colours, creating strange worlds of no mean imagination."

Powell Gram (7, Dr. Guruswami Mudaliar Road, Kilpauk, Madras):

Born in England in 1926; studied architecture at Liverpool University, then interior design in a London Studio, before coming to India in 1954. He has his own design group studies in Delhi and Madras, specialising in display, interior decoration and exhibition work. Started painting six years ago; has held eight one man exhibitions in India. His paintings have been acquired by the National Gallery of Modern Art, New Delhi, the Punjab museum, Air India International and numerous private collectors in India and abroad.

Ramachandran (Jamia Milia University, New Delhi):

Contemporary painter; hails from Kerala where he completed his University education; studied for eight years at Shantiniketan; has done research work on South Indian murals. Now teaches Art and Art History at the Jamia Milia University, New Delhi. Has held one man shows of his works. Geetha Kapur in a critique of his art writes in the Sunday Standard, dated 5-2-67 as follows: "The artist's method of work is in fact, an attitude of mind that is necessarly important and even compulsive for him and perhaps only within that he can make further explorations. And as pointers towards this potential Ramachandran already has paintings and areas of paintings that very successfully relate conceptual ideas with their visual expression." "His drawings where the line is the supreme and only element, are simply excellent. With clear incisive draughtsmanship he captures violence, grotesqueness and a sardonic humor in his figures."

Ramanujam, K. (c/o Cholamandal, Artists' Village and Work Centre, Madras):

Painter. One of the prominent persons interested in the movement for the integration of contemporary art and the ancient crafts of India which has inspired the starting of Cholamandal Artists' Village and work Centre (See p. 123). Mr. Josef James writes of Ramanujam's work in *Artrends*, July-Oct. 1966. "He paints as

if his world and the image he has of himself in it are the only things he can ever know. He portrays this with great fidelity and high competence."

Sadanandan, V. M. (Madras):

Contemporary painter. Born in Kerala in 1940; training at the Government College of Arts and Crafts, Madras where he completed his post-graduate studies as an awardee of a cultural scholarship for painting from the Ministry of Education, Government of India; has now been awarded a British Commonwealth scholarship to study art in England. Two specimens of his painting are reproduced in *Artrends* July-October 1965, p. 3 (Suspense'; 'Land') and it observes of him "His earlier paintings with their gem-like colours resemble stained glass panels. The decorative quality evident in the works of this period has given way in his recent paintings to a more urgent and mature expression of life. He seldom allows his work to be dominated by eroticism or sensuality though these aspects are part of the figurative art expression of this century. Sadanandan, who is an expressionist, uses vehement colours such as deep reds, blues and blacks to interpret his themes. Some of his recent paintings such as 'Agony', 'Death' and 'To Dust thou returnest' are evidence of his emotional sympathy with life and his craftsmanship. He is very much involved in his art which to him is perhaps the only instrument to reveal the mysteries of life. His pictures project the intensity of his passion".

Samant Mohan (Samant's Bungalow, Samant Estate, Goregaon East, Bombay):

Painter; born in 1926; G. D. (Art), Bombay; Italian Government scholar for studies in painting in Rome, 1958; left for U.S.A. in 1959 on study tour; has participated in many exhibitions in India and abroad and won prizes for his works; represented in the National Gallery of Modern Art, New Delhi and in several other private and public collections in India and abroad; soon to leave India again for a second sojourn in the U.S.A. He has "gained for his art an absolute freedom in thought and technique mainly in America....Samant is, to use a cliche, a painter's painter. 'The creative spirit has been the same for centuries and will be the same for ages. Past, present and future, ancient or modern, mean nothing. Only a deep-rooted aesthetic sense is essential for anyone both to produce and to appreciate art'." (*Artrends*, July-October, 1966).

Swaminathan, J. (Madras):

Painter; Born in 1928; career chequered; worked variously as writer, journalist and art critic; devoted to painting for the last six years; no regular training in any art school; still his sound instincts and mature understanding have helped in the art; two specimens of his art in *Artrends*, July-October 1965, p. 5 (Signal tablets'; 'Signal Altar's) which observes "To put across his message he depends on symbols and signs which are presumably from the subconscious, evocative of faint memories of a timeless past, of old village walls, temple steps and entrances....The influence of Paul Klee is evident not only in his drawings but also in the over all approach to his art". He is represented in many public collections in India; he has conducted three one-man shows and his works were on show at the Commonwealth Art Festival, London, 1965.

Yadava, J. R. (186-C, Sector 14, Chandigarh):

Contemporary painter; Born 1933 at Hansi, District Hissar. Self taught. At present working with the Panjab University. Participated at various State Art Exhibitions and All India Art Exhibitions. Held one man shows in 1963, 1965, and 1966. Paintings in collections of Government Museum Chandigarh, Panjab University Museum and other private individuals in India and abroad. The Tribune, dated 8-11-1966 writes of his paintings: "Even the colours he chooses so often—greys, blacks, blues—and the manner in which he handles them, have an eerie quality."

SCULPTURE:

Davierwalla, A. M. (Ardishir Mansion, Buddha Temple St., Parel, Bombay):

Sculptor; See Bulletin 1963, I. p. 121. He represented India at the international exhibition Bienal de Sao Paulo, 1923, the Commonwealth Art Exhibition and the Venice Biennale 1966; won the National award for Sculpture of the Lalit Kala Akademi, 1965. He is represented in many important private and public collections including those of the National Gallery of Modern Art, New Delhi. Sunanda writes of his works in *Artrends*, Vol. V, No. 4 and Vol. VI, No. 1, July-October, 1966; Davierwalla works both in metal and wood. In each medium his inspiration appears to be the work of distinct masters in the field. His work in welded sheets of steel with their sharp anugual forms of great austerity (Vide, 'Thunderbird') recall Lynn Chadwick while his 'Seated

Figure' in assembled scrapwood reminds one of the work of the Japanese-American sculptor Isamu Noguchi".

Janakiram, P. V. (19, Kutti Thambiran Street, Madras-12):

Contemporary painter and sculptor; born 1930; Diploma in Fine Arts, Madras; participated in art exhibitions held at Mysore, Madras and Calcutta; travelled in Ceylon on study tour; teaches at the Government College of Arts and Crafts, Madras. *Artrends*, July-October, 1965 carries two reproductions of his sculptural art ('Madonna and Child"; "Head"); he won the national award at the annual exhibition of the Lalit Kala Akademi, New Delhi in 1964; is represented in many public collections. "Janakiram's sculptures" observes Sunanda in the periodical cited above "are figurative. They are representational though stylized and full of a strange new personality which is his own. The technical charm of his pieces consist in their retention of the quality of shaped and beaten metal....Janakiram's style and technique are likely to lead him on to substantial achievement in the field".

Kanniappan, S. (Government College of Arts and Crafts, Madras):

Sculptor. Though trained as a Sculptor has recently turned to Ceramics; his art potteries have already been recognized; his works were exhibited in an International Exhibition of Ceramics held in Washington in 1963. "Kanniappan has style, colour and sensitivity to form. He excells in potteries of all kinds, in bowls, mugs and vases which are delicate and exquisitely moulded. There is a challenge in his work directed towards the factory produced, mechanical pieces which have no individuality" (*Artrends*, July-October, 1966).

Sakya Jogman (Nepal):

Sculptor. He does not consider art as a way of decoration and his work is primarily an object of worship. His work is not at all pretty. It is sombre, inward and full of conviction. His works repeat what has been done for centuries. His iconography, expression, ornamentation, attitudes, and material are based on what a Nepalese caster has been doing for the past one thousand years and more. But Jogman imparts to them a sense of serious purpose. His gods and Buddhas are deities worthy of worship and capable of bestowing their divine blessings. The galleries of Government College of Arts and Crafts, Lucknow have displayed some excellent pieces of his cast work.

SECTION V: EXHIBITIONS

EXPO 67:

'MAN AND HIS WORLD'

Architects and planners in some seventy countries are now designing pavilions for the Canadian World Exhibition—Expo 67—which opens in Montreal on April 28, 1967. The fair will centre round the theme "Man and His World."

The setting for the exhibition is a group of islands, largely man-made, in the St. Lawrence River. On these islands an extraordinary world city is rising. Bridges, harbours, underground and elevated transportation systems are already being built, and work on some of the pavilions has also begun.

Among the participants are India and the United States. Designers in both countries are now selecting and assembling various exhibits for their presentations.

Indian architect Mansinh M. Rana has prepared the design for the Indian Pavilion. In front, the pavilion will feature geometric patterns of Mughal sunken gardens and a sun-dial observatory. Perforated white marble screens and red stone will decorate the whole edifice to create the atmosphere and feeling of "being in India".

The exhibits selected for the Indian Pavilion will give a glimpse of India through the ages and show examples of progress achieved since independence. The pavilion will also highlight research in the peaceful uses of atomic energy.

Richard Buckminster Fuller, the American architect-inventor-philosopher, has designed a heat-proof, temperature-conditioned and transparent pavilion in the shape of a partial sphere to house the U.S. exhibits. The theme "Creative America" will focus attention on achievements in the arts, technology and space. Space scientists and engineers are busy giving final touches to a visualization of the 1970 U.S. Apollo flight to the moon.

Promoters of Expo 67 expect it to be "a scientific, technological cultural and industrial wonderland". The exhibits will

encompass man's progress in myriad fields, his aspirations and his vision of the future. One theme exhibit, called Habitat 67, will show a community that has solved one of man's most pressing problems; increasing numbers and dwindling land resources.

For six months, Expo 67 will present an unending array of the world's best opera, ballet, drama, symphony and films. More than ten million persons are expected to visit the fair, and the sponsors say, "You'll never want to go home." (From *Span* August 1966, page 7).

SAKTI CULT EXHIBITION, 1966

The Exhibition on "Sakti Cult" held recently in the recently-renovated 1,000 pillar Mandapam in Sri Meenakshi temple, Madurai, was indeed a unique venture. Not a common place, humdrum type, the exhibition provided a rich fare of knowledge on Sakti cult and worship during the different periods and also the significance of temple worship in general. It was an experience to go round the exhibition which consisted of specially-made beautiful icons representing the different manifestations of Sakti, illustrative drawings, paintings and picturesque models, all explaining the mythology and symbolism behind Sakti worship. The exhibition was a very valuable addition to the Temple Art Museum, which is again the first of its kind to be organised in any temple in our parts.

The biggest attraction in the exhibition is, no doubt, the picturesque model of Chinthamani Griha, the palace of the Divine Mother, Tripurasundari in Srinagara consisting of 25 fortresses made of metals and precious stones described in Srinagara Vimarsanam in Lalithāsthavaratna and Lalithopakyanam. Immediately after entering the exhibition, one finds illustrative drawings of various forms of Sakti like Vārāhi, Brāhmi and Chāmuṇḍi etc., whose worship, however, is not much in vogue now. One such goddess is Jyeshṭhādevi, said to be the elder sister of Goddess Lakshmi. It was believed that worship of this Goddess who was said to represent Amangala would banish Amangala or misfortune from one's life, so that in the absence of Amangala, Mangala or happiness would naturally be his lot.

Five popular forms chiefly mentioned in Sakta literature namely, Rājarājeśwari, Bālā, Bhuvanēśwari, Lalithā and Durga specially drawn in Madhyama dasa tāla classical style are some

of the interesting exhibits. These have also been rendered in sculpture by the artisans from the Government Training Centre at Mahabalipuram. A speciality of the exhibition is that forms of goddesses, Rakthachāmuṇḍi, Muṇḍakaṇṇi, Nīlakaṇṭhī, Sarvamangalā and Surabhi, captured from the descriptions found in Dhyānaṣlokas in Śilpa texts have been converted into beautiful bronzes the like of which, it is stated, one can find nowhere else.

The exhibition also consists of a number of charts explaining the symbolism of colour in Sākta mythology. They give one a deep insight into the adoption of colour to explain the subtler psychic forces in man which, if roused, would enable him to have proper vision and understanding of various phenomena. The drawings of a number of prayoga yanthras with appropriate mantras to be chanted written alongside and the Upayam or the method of propitiation as mentioned in Soundaryalahari are very interesting indeed.

The beautiful paintings explaining the allegory behind Madukaitabhavadham, Mahishasuravadham and Chumbha-Nichumbha Vadham the demons representing the emotional mind, the lower mind and the higher mind respectively and how the conquest of all the imperfections in man including the last lingering vestiges of Ego, is possible only through the grace of Parāshakthi, are really most striking.

Over 2,000 persons visited the Exhibition daily during Navarāthri. Entrance fee was fixed at 50 Paise. College students, both boys and girls did a commendable job in explaining the exhibits to the visitors. (N. Jayaraman in *HWM*, Dt. 2-1-1967).

EXHIBITION OF TRADITIONAL ART AND CRAFT OF GUJARAT, 1966

One of the finest private collections of the art and craft of Gujarat ever exhibited in Calcutta was on view at Artistry House. Their collector, Mrs. Shrimati Tagore, is a lucky person; but more than that, she has for long been studying ancient crafts and working for their preservation with great determination and devotion. Some of the examples of the folk art of Bengal and Jain illustrated manuscripts in her possession are magnificent.

The exhibition organised by the Indian Society of Oriental Art presented a pageant of the splendour and beauty of the traditional peasant crafts of Gujarat; there were also a few admi-

rable scrolls and other exhibits from Rajasthan and other places. The collection created an explosion of colour that reverberated through all the rooms in which you could roam for hours, thinking of the finer points of the works of these craftsmen which are bound to appeal to modern sensibility. These artefacts were born of a sense of the sacred—the aspiration of all traditional arts. At first glance the embroidered bedcovers, wall and door hangings looked like kanthas of Bengal but on close inspection their originality and indigenous pictorial quality attracted one with great force; contemporary artists have a lot to learn from the way these Gujarati craftsmen distorted forms, simplified images and colour schemes and expressed their highly developed artistic sensibility through pictures of elephants, horses, birds, trees, leaves and flowers.

There was hardly any repetition of illustrations; even a camel's belt had been turned into an object of art. Mention should be made of toranas dominated by the image of Ganesh, decorated pillowcovers, skirts, hand-printed handkerchiefs, choli, cradle covers and a variety of large and small hangings. The multitude of points arising from the objects on view deepened into an expanding structure of ideas. There were the brass oil lamps and bronze figurines and idols, wood and clay articles in the service of religion, which held a central place in the life of the people and were communally treasured. Mirror and bead work was very common, but it was the colour combination that made all the difference. A toy horse, with all the abovementioned decorations, was an attractive show piece also and to be played with.

(*Statesman*, Calcutta, 4-4-1966).

SCULPTOR'S CAMP—NEW DELHI, 1967

In the picturesque surroundings of Bistidari Malcha on the Ridge in New Delhi, overlooking the woods near Rashtrapathi Bhavan, the third camp for sculptors was organized by the Lalit Kala Akademi. The Bistidari Malcha houses the working studies got up by the Akademi for this purpose. Seven promising young sculptors from different parts of the country were invited for a six week camp and were given perfect freedom to produce whatever they were inspired to. Material in wood, cement or bronze was provided by the Akademi. The campers were given some allowances for their stay in Delhi and for out-of-pocket expenses.

The products of artistic creation were shown to a party of pressmen invited to this isolated spot. The exhibits were mostly abstractions and conveyed the artistic imagination of the young sculptors. The Chairman of the Akademi, Dr. Mulk Raj Anand, explained the features and the merits of the exhibits. The pieces will be taken over shortly to Rabindra Bhavan for display and decoration. Eventually, they may be lent out or sold on an instalment plan to those who wish to hire or acquire them.

The Akademi has already held two such camps, one in Makrana in Rajasthan and another at Mahabalipuram in Madras. More such programmes are expected to be taken up by the Central as well as State Akademies. The Lalit Kala Akademi in Delhi is also engaged in a project to create a Central Institute of Art where there would not only be galleries for exhibition but also training programmes and working studies for aspiring artistes.

(*The Hindu*, dated 8-2-1967).

AN EXHIBITION OF KALAM KARI PAINTINGS, 1967

The Exhibition of Kalam Kari paintings by Mr. Koduri Ramamurthi at the Museum Centenary Buildings was opened to the public on 13-1-1967. It gave an insight into the ancient art of India, and the skill of the master craftsmen who traditionally practised it. Many of the hundred pieces on show (over 80 in the classical style and about 16 in modern type) revealed the wealth of artistic output, culled from Indian epics, puranas and mythology. Several of these panels, depicting pictures on cloth mounted on artistic mat pieces or boards, illustrated the themes taken from the 'Ramayana' 'Mahabaratha' and the 'Bhagavata' with the lettering on top in Telugu and Tamil. The Dasavatara panel on cloth was a piece of exquisite design in subdued colours befitting a dignified theme. Others depicting the Ramayana, conveyed in a series of pictures, important episodes in conventional lines and colours, mainly red, blue and yellow.

A significant feature of the picture portraying Shiva with Brahma and Vishnu was striking for its clarity of line and soft colour blend. The central piece, a huge painting representing a traditional picture of the 'Kailas Ratha', evoked the grandeur of the devotional conception of the Hindu mind.

Among the pieces in what might be taken as a modernist technique 'The Sandhya Sobha'. 'The Deserted Woman', 'Prakrthi

Sobha', "Asvameda', and 'Kalahasti Temple' were notable. There were some fine studies of women, portrayed in different attitudes and poses reminding us of the art of Ajanta, Ellora and Sigiriya 'Woman in the night club' in red brown and yellow, conveys the carefree mood and abandon of the liberated female, done in the technique of a Lautree or a Ronalt. Kalam Kari is an Urdu expression meaning 'pen work' and it is an indigenous process by which pictures in line with colour effect are reproduced on cloth or silk, by the use of vegetable colours, derived from the juices of native herbs, easily available. (Adapted from *The Hindu*, 13-1-1967).

SECTION VI: ARTS AND CRAFTS

CEYLON COTTAGE CRAFTS

Ceylon's most prized cottage crafts are works in ebony, lac, tortoise-shell, brass and silver; masks; lace; coir-work and the famous Dumbara mats. The artistic genius of the people of Ceylon from the ages can be seen in the ruined cities of Anuradhapura, Polonnaruwa and Sigiriya.

The biggest cottage industry in Ceylon to-day, employing more than half a lakh of men and women, is the coir industry. Beautiful coir mats of varied hues and motifs are turned out by this industry.

Galle—the famous ancient port of Ceylon reputed to be the place from where even King Solomon obtained ivory, spices and ebony for the Queen of Sheba—is famous for its delicate hand woven lace. This place is also famous for its tortoise shell ware.

Ceylon is also well known for its ebony elephants. Some of these are richly studded with gems. The artistic skill of the Sinhalese craftsmen find their full expression in this industry.

Masks for the head are used by the simple Sinhalese villager in devil dancing ceremonies. The masks are frightening to look at as they usually depict demons and are painted in bright colours. These masks are made in the town of Ambalangoda which is situated south of Colombo.

Palle Hapuvida, a little hamlet in the Kandy province, is famous for its lacquerware articles like walking sticks, vases and lamp stands. Deft craftsmen turn out beautiful articles with their finger nails which are grown to a length of about two inches for the purpose. Sometimes lathes are also used.

Kandy is also famous for the Dumbara mats. These are woven by craftsmen belonging to the Dumbara Valley. The mats are characterised by their striking colour and bold designs. The raw material for these mats is the lustrous fibre obtained from the leaves of a local hemp. The fibre is dyed before it is woven.

Brassware depicting traditional Sinhalese designs like the sacred goose, the elephant, the Sigiriya frescoes, the lions and

the lotus are made by craftsmen belonging to the Kandyan provinces of Ceylon. Sometimes silver and copper are also used.

The Department of Rural Development and Cottage industries in Ceylon encourages and popularises cottage crafts and maintains numerous sales rooms. One such sales room situated near Colombo harbour does a very good business. (Edwin Dharmaraju in the *Hindu*, 12-2-1967).

NEW FORMS FOR AN ANCIENT CRAFT

For centuries man has fashioned clay to his needs, hollowing it into bowls to hold food and water or coaxing it into a hundred decorative shapes to bring beauty and colour into his life.

In India the origins of pottery go back to Mohenjo-Daro and Harappa before 2500 B.C. But skilled though he is, the Indian potter today is faced with competition from the factory which is unleashing a flood of goods at great speed and at low cost. With the rise in standards of living, moreover, the glossy new articles are steadily whittling away the market for his rough home-made products. It would seem, then, that the millions of potters in India are to fall victim to the inexorable march of progress.

The answer to the Indian potter's dilemma may lie in a village called Chinhat, eight miles from Lucknow. Here the U.P. Government's Planning Research and Action Institute (PRAI) has set up a pilot pottery project which is devising new forms for an age-old craft.

Though the Chinhat project started in 1957, the first seven years were spent in experimentation—developing glazing and firing techniques, evolving designs for a kiln, and evaluating the plant's effects on the local people. Since 1964, when actual manufacture began, Chinhat has proved that the production of pottery on an intermediate scale can be successful—in fact, it has been so successful that the plant can barely keep up with the demand for its products.

To the factory at Chinhat—a cluster of low sheds above which rise the chimneys of the kilns—come shopkeepers from the city who buy up pottery by the carload; middle-class housewives who, bewildered by the array and profusion of articles, do not know what to choose; and villagers who rummage around in the plant's pile of discards which can be bought for twenty per cent of their

original price. Where once visitors to Lucknow took back its famed chikan work, people now flock to Chinhat to buy its pottery.

Chinhat today is producing a wide range of articles—tea-sets and coffee-sets, jars, vases, jugs, glasses, mugs, dishes and bowls in an infinite variety of shapes, sizes and colours. The plant's present output is worth Rs. 300,000 a year, of which Rs. 30,000 is profit.

Despite its success, Chinhat has no plans for expansion; PRAI Director Anand Sarup is of the opinion that the plant may be taken over by some other government department, by a co-operative or by private industry. He says, "It may seem strange—We sometimes have to set up a project to lose money, and as soon as we know enough to stop losing money we give it up. But the primary aim of the Chinhat project was the rehabilitation of the village potter—we are pre-occupied with the small man—and unless we succeed in doing this in translating this work on a village level, we will have failed."

The Institute has already done some work in this direction, but its efforts have not been entirely successful. At Gaura, another village on the outskirts of Lucknow, the Kumbhkar Udyok Sahkari Samiti (Potters' Co-operative Society) has been established, and a service centre has been set up to supply the needs of the village potters.

In the village, where one can still see the pits in which earthenware is baked by the sun, three kilns have been built in the homes of traditional potters. In co-operation with the All India Khadi and Village Industries Commission, the Gaura Centre has extended these homes by a wide verandah and has provided a foot-driven shaping machine rather like a bicycle. The Centre supplies the potters with moulds and semi-processed raw materials. Though the villagers, assisted by their wives, are now turning out simple items like cups and saucers, the units are not functioning to full capacity.

One section of the Gaura Co-operative Society is located near the Chinhat factory, where a large shed has been fitted out into four separate workshops which are being run independently by different individuals. One of them, H. Upadhyay, who has been conducting his worshop for the last year and a half, believes that

if properly run a unit of this type can easily earn around Rs. 300 a month.

The main hurdle to the success of the small units is the efficiency of the kiln. To fire white-ware, temperatures of around 1200 to 1400 degrees Centigrade are necessary; what is more, the temperature in all parts of the kiln has to be uniform. Unlike the large kilns at the Chinhat plant which perform most satisfactorily the smaller village kilns have not been able to produce the desired heat, and temperature distribution has been unequal. The down-draf kilns used in other countries are extremely efficient, but they are expensive to build. So M. K. Garg, PRAI's Industries Specialist, is continuing his search for a small kiln that will cost between Rs. 1,500 and Rs. 2,000 to construct.

"We have made many mistakes in the kiln," says Garg, "and we will continue to make mistakes. But if after even a hundred mistakes we develop a workable kiln, the effort will have been worth it".

When this has been achieved and when hundreds of kilns are installed in hundreds of villages, the Indian potter will be able to face the future secure in the knowledge that his traditional skills combined with modern technology can earn a decent living for him and his children.

In Chinhat there has already been considerable improvement in the potter's condition in the sense that a man who formerly earned twenty-five rupees a month now makes more than four rupees a day. But of the plant's 125 employees, only about ten are potters—the rest include technical and clerical staff, firing and casting experts, jig-makers and glazers. All the painting is done by young village lads who copy the designs set before them and occasionally originate their own patterns. The factory is run by Rajinder Singh, whose duties as Business Manager range from overseeing its many-sided operations to administering first-aid to an injured worker.

There are signs at Chinhat that another aim of the pilot project has been realized; that of revitalizing and improving the rural economy. As Singh observes, "I know this much, that when the plant first started the village had only a few kutcha houses and it was difficult even to buy food except on the once-a-week market day. Now many of the houses have been replaced by brick

structures, there are proper shops and stores, and the village has the benefits of electricity". There has also been a boost in village morale—the pride that comes of knowing that its products are bringing the world to its doorstep.

One of the main factors accounting for the popularity of Chinhatware is the attractiveness of its design. For this a major share of the credit must go to K. B. Jena, who comes to the plant twice a week from the Design Centre at Lucknow and who has been associated with the project for the last four years. Jena does all the designing at Chinhat, from conception of the basic shapes and forms to working out the decorative patterns which will be painted on each piece.

According to Jena, it is the artist who sets standards for the community, and not popular taste that dictates to the artist. "If an artist is true to himself," he says, "if he works with integrity and honesty, then the market will follow him, but the designer can't follow the market".

A remarkable feature of Chinhat pottery is its contemporary look—many of its pieces, in fact, might have been produced in Mexico or Sweden or Germany. Jena's explanation of this is that "the world is shrinking fast. We have met artists from the West, have talked to them, worked with them, looked at their books. And so it is hardly surprising that we should be influenced by them; and I think that they in turn are influenced by us."

Jena goes on to point out that India does not really have an artistic tradition in ceramics as it does in brass or copper or other metals, or in the sense that countries like China and Japan do. There have been pockets, of course, as in the painted pottery found in Jaipur and parts of Bengal, but on the whole Indian pottery has been restricted to utilitarian purposes.

"Moreover, traditional Indian motifs were never used to ornament such things as tea-pots and cups and saucers, so in the adaptation of these designs to today's shapes, some modernization is inevitable", adds Jena.

In the story of Chinhat an interesting chapter is provided by the visit of a Bombay artist, Mrs. Anjoli Ella Menon, who by all accounts swept through the place like a breath of fresh air. Relating the episode, Sarup says: "I was just sitting here one day when she came in, said she had had some training in France,

and that she would like to work at Chinhat. So we told her to go ahead and do whatever she liked. Her expertise as a ceramist was limited, but she produced things we would never have dared to produce, while at the same time defining our limits. Her dash and imagination encouraged us to experiment—for instance, we tried blue and green glazes for the first time—and we organized a very successful exhibition. Though she stayed with us only a month, her influence was—and still is—important."

Traces of this influence are visible not so much in the utility articles but in some of the larger individual pieces where form seems to have been dictated by the compulsions of the material, or where glazes have been allowed to spill over to create their own irregular beauty. It is this quality in Chinhat that attracts even sophisticated city-dwellers.

There is, of course, another reason for Chinhat's wide appeal: its astonishingly low price. To give some idea of this—a set of seven bowls that fit one into the other can be bought for just Rs. 1·87 though some of the pieces could very easily sell for at least two or three times the price. PRAI is reluctant to charge more because "we would like Chinhat to remain within reach of the common man. We like to feel that we have brought some sophistication and colour into the lives of ordinary people." In Lucknow at least, this is true—in homes, hotels, offices, Chinhat-ware is very much in evidence.

The enormous domestic demand for Chinhat pottery has led the Institute's staff to explore foreign markets. Helping them in this task is American Peace Corps Volunteer Gordon Turner. An industrial arts graduate from New York State University, Turner has written to several U.S. importers, has sent sample packages to America, and is currently working on a brochure to be distributed to prospective foreign buyers. Another Volunteer, Robert Casey, is assigned to the Gaura Co-operative, where he co-ordinates work between the Institute and the society.

There are few human actions as interesting as the sight of potter at his wheel. In his hands the clay is willing, plastic, obedient to his every whim. He kneads it, slaps it on the wheel, and in a few seconds it is a bowl or a vase. He holds a stick against the spinning form and suddenly the jar has a ridge; or he works his fingers against the mouth for a minute and the jar has a rim.

The essential ingredients of pottery are quartz, felspar and clay. K. R. Sharma, PRAI's Junior Associate for Industries and head of the Gaura Centre, says: "Pottery might be compared to the human body, with clay as the flesh, quartz as the bone and felspar as the blood." These components are mixed in the proportion of fifty per cent clay, and fifty per cent quartz and felspar together.

The raw materials, which are very cheap, come to Chinhat from many parts of India—Rajasthan, West Bengal, Gujarat and Mysore. The economics of pottery do not require that the raw materials be close to the factory; because the products are so fragile, it is more important that the market-place be near the plant.

Chinhat, of course, is just one of many projects in which the Planning Research and Action Institute is engaged. Believed to be the only organization of its type in Asia, the Institute is an agency for studying field conditions, identifying problems, evolving solutions by experimentation in real life situations, and then passing them on to planners and field agencies for widespread application.

Some of the thinking that went into the Institute's establishment is explained by Director Sarup. "In India," he says, "we are sometimes too willing to accept other people's remedies for our problems—an attitude that any sociologist or anthropologist will deplore. Now, any exercise in planning is taking a step if not in the dark, at least in the twilight. In India's urgent effort to raise the standard of living of her people time is irretrievable; therefore, in order to save both time and money, it is necessary to do things on a limited scale before they are spread out on a broad base. And it will be found that in the process of implementation, lots of modification will be needed."

Tracing the history of the Institute, Director Sarup said it is the outgrowth of an idea suggested by Albert Mayer, an American town planner who first came to India during World War II. Through contact with Prime Minister Nehru and with Govind Vallabh Pant, then Chief Minister of U.P Mayer became closely involved with the setting up in 1948 of the pioneering Etawah pilot project.

The experience of Etawah and the host of social and economic problems that arose convinced Mayer of the need for an organiza-

tion that would take up these problems one by one, work out practicable solutions which could then be applied on a large scale. "Mayer became so identified with the state administration of U.P.," says Sarup, "that it is difficult to say where his contribution began and where it ended." But the Instititute, as it exists today, is laid out on the broad principles outlined by Mayer. The Rockefeller Foundation became interested in the project, provided funds for a headquarters building in Lucknow, and the Institute finally came into being in May 1954.

Because the Institute is treading unbroken ground, its activities are of far-reaching significance to India's millions. The Institute for example, had the first soil conservation training programme for field-level workers; it has devised a type of water-sealed latrine that is suitable for village; it has developed a rural drainage system which costs just fifty paise per running foot, It has a pilot tannery project, a school health education project, a fly control research project, and a pilot project on an agro-industrial production unit known as the Panchayat Udyog, under which the financial resources of a number of contiguous panchayats are pooled.

The Institute is concerned with numerous agricultural and horticultural research studies, with youth clubs and women's programmes. As outlined by M. K. Garg, its plans range from a medium sized factory which would produce cement from kankar, a sugar-cane crusher which would lesson the present forty per cent loss, right down to research on the smokeless chula.

At the Institute's Agricultural Engineering Research Workshop in Chinhat, research, is under way on the standardization of agricultural implements so that different workshops can manufacture the same product in the same way. Helping to develop jigs and fixtures for these tools are Peace Corps Volunteers Eric Hodges and Bill Hetzner.

In many of its projects, the Institute is co-operating with foreign agencies. Thus, its Family Planning and Communications Research Project, undertaken in collaboration with the Ford Foundation, seeks to develop a programme content and methodology to make family planning a successful village project. In co-operation with UNICEF, it is conducting a pilot project on piped water supply for villages.

Because PRAI gathers under one roof a unique collection of social scientists, technical experts and evaluators, it creates an impression very different from the stultifying atmosphere of many government organizations. One feels that the winds of change blow constantly through the Institute, that ideas flow freely, that there is a certain spirit of adventure which will accept any challenge.

The Institute's willingness to admit failure is another remarkable feature of the organization and one that renders invaluable service in helping others avoid the same mistakes. In its eleventh annual report, there are numerous instances where indifferent results, partial success or outright failure are admitted—a most unusual occurrence, as anyone familiar with report-writing will agree. About this, Anand Sarup says, "Of course our failures are many more than our successes. And admitting them is the only way we can keep our integrity and maintain an atmosphere of research."

In the countryside around Lucknow, there are scattered signs of progress: newly-designed village homes which a man can enter without stooping and inside which he can stand erect; the unfamiliar outline of a tractor against the fields in place of the eternal pair of yoked bullocks; a Muslim potter whose products include the image of a Hindu goddess. Set against the enormity of India's problems, these signs seem agonizingly small. But when one comes across a project like Chinhat or an organization like the Planning Research and Action Institute, one dares to hope that India's problems will soon be overcome.

(Carmen Kagal in *Span*, September 1966).

BEWITCHING CARPETS OF BHAVANI

Like the Muslin of Dacca and the famous silk sarees of Kanchipuram the colourful carpets of Bhavani are well known for their fineness, quality and design.

These carpets, a proud possession of almost every Indian home, represent a heritage that is still preserved in its pristine glory. It is the product of the rare skill and ingenuity of a people who have zealously practised and preserved this craft through generations.

These cotton yarn carpets are manufactured on a cottage industry basis by the weavers living in and around Bhavani in Coimbatore district and in the environs of Kumarapalayam in Salem district of Madras State. The industry is concentrated on either banks of the river Cauveri (which marks the boundary of the two districts) about 60 miles north-east of Coimbatore city.

Over 400 families, most of whom are peasants and agricultural labourers, have taken to carpet weaving as a subsidiary occupation to supplement their income from agriculture. There are also a few scores of traditional fulltime carpet weavers. The beautiful carpets with attractive and captivating designs are produced in cottages within a radius of 15 miles from Bhavani.

No official survey seems to have been made of the potentials of this industry and the socio-economic conditions of the carpet weavers. But enquiries reveal that there are over 8,000 carpet-weaving looms operating in this area, producing goods worth about Rs. 1·5 lakhs a day. There is great demand for these carpets in up-country centres and merchants from those areas who visit this small town frequently place orders with the producers for bulk supplies.

There are individual weavers owning five to ten looms each, as also master weavers who run factories with 50 to 75 looms, employing weavers who are unable to own looms themselves. Competition is therefore stiff, but everyone has his market to push his goods through because of the heavy demand for these carpets, which are cheap compared to the famous Kashmir carpets.

Weavers enagaged by the master weavers are generally supplied with coarse yarn, dyes and other raw materials and paid wages on the basis of out-turn. On the average, the carpet weaver gets wages at the rate of Rs. 3 a day.

The nature of the industry is such that the weavers have work all the months in a normal year. But the industry is still unorganised. The weavers work inside low-roofed and ill-ventilated huts in insanitary surroundings. In most cases the looms are installed over trenches dug up on the mud floor and the weavers sit with their legs inside the trenches to operate the looms. Even children below 14 are employed in some of these places.

The industry offers a good field for co-operative venture, organised on sound and scientific lines. This will facilitate qualitative and quantitative expansion.

The carpet-weaving industry has been facing a number of difficulties for the last three years. Because of the unsettled conditions in upcountry centres during the Pakistan aggression, there was stagnation of stocks with the producers. Offtake was also poor in the local market. According to the producers, there has been no change in the position since then and the decline in business is estimated around 40 per cent. The spurt in the yarn prices, and the non-availability of liberal credit facilities, are other problems which might affect the industry's employment potential.

CHINNALAPATTI WEAVERS

Chinnalapatti is to-day a household name in Tamilnad. The reputation of this important art-silk weaving centre in Madurai district has reached even the distant corners of the country, the saries woven here being much sought after for their fine texture, durability and cheap price. Some of these saries made of finer yarn look so much like pure silk that the uninitiated can hardly tell the two apart.

The handloom industry at Chinnalapatti is more than a hundred years old, but art-silk weaving is comparatively of recent origin, beginning about thirty to forty years ago. These saries are very much in demand only during the last ten or fifteen years. In the earlier years, saries made here were of 20 and 40 counts cotton yarn and later, finer saries of 60 count yarn were woven. At present, mostly art-silk saries are woven at Chinnalapatti but mixtures of cotton and art-silk yarns are also used.

A big sized village, now a town Panchayat with a population of 20,000 Chinnalipatti is situated in Dindigul taluk about 32 miles from Madurai. With the Palni hills on one side and the Sirumalai hills on the other, the climate of the place is said to be very much suited to art-silk weaving. This contributes to the excellent finish of the fabrics woven here. In fact, art-silk fabrics manufactured at a number of places in Madurai and Ramnad districts find a ready market under the name "Chinnalapatti".

There are 7,000 to 8,000 looms in the village. Almost the entire population, mostly Kannada-speaking Devanga Chettiars, are dependent on this industry for their livelihood. Both men and women work on the looms, and are assisted by their children. Every house has two to three looms. There are also master weavers, who own a number of looms, and hire labour.

On an average, a man is able to weave six yards a day, whereas the woman who attends to the loom in addition to her household work, weaves about four yards. Four main varieties of cloth are woven, plain, stripes, checks and bhuttas. Wages which are paid on piecerate basis, are higher for the bhutta variety because of the difficult and exacting nature of the work involved. A weaver is able to produce only four yards of this variety a day. The average daily income of the weaver ranges from Rs. 2.50 to Rs. 3.50.

Art-silk yarn is supplied to the weaver and the finished product is received from him on the basis of weight after allowing some margin for wastage. Formerly the industry was getting its requirements of art silk yarn from Italy and Japan, but now indigenous yarn is used. The big employers have their own machines for making hanks from the cones and cakes in which they get art-silk yarn from the factories. These employers supply to weavers prepared warps, 25 yards long, after they are properly sized. The industry has its own bleaching and dyeing processes, and there is a constant search for new designs and colours to catch the customers' eye.

The industry's condition to-day is not a satisfactory one. The weaver does not get enough work. Natural phenomena like rain and damp weather are his enemies. During the last six or seven months, prices of art-silk yarn and dyes have been skyrocketing. Many master-weavers with inadequate financial resources have wound up their business and taken up other trades. Many weavers have been thrown out of employment. The looms have been busy during the last three or four months because of the seasonal demand before Deepavali, but it is feared that the position may deteriorate in the coming months.

The weaver's co-operative society at Chinnalapatti has been able to do very little to help the weavers. With its slender resources, it had not been able to serve adequately even its limited membership.

Goods worth Rs. 2 crores are manufactured in this village annually. There are good prospects of export, provided the Government revives the export promotion schemes and offers incentives.

(*HWM*, 11-11-66)

PRESERVING TAJ MAHAL FOREVER?

A new scientific formula promises India's artistic monument protection from erosion.

Is it possible to preserve great historical monuments like the Taj Mahal for ever ?

A young American scientist thinks it is, or at least it is no longer impossible. He has found a sensational method to prevent erosion. His tests on small, immersible objects have conclusively shown that the new process can preserve both marble and limestone. The formula developed by Dr. Seymour Z. Lewin of the Conservation Centre of the New York Institute of Fine Arts, involves a colourless solution of water barium, and urea, which when applied to marble or limestone, provides permanent preservation.

"Conservators—people connected with any technical aspects of preserving art and archaeological treasures have long realised something had to be done, or the world's great artistic stone treasures would waste away," Dr. Lewin points out.

In 1964, The New York Times conducted a worldwide survey, whose results underlined the seriousness of the problem. It was found that air pollution hastened the work of weather and time in eroding outdoor stone art works in many parts of the world. The only ones to escape this disaster, The Times reported were in places like New Delhi and Cairo where stone decay is not a serious problem because of the warm, dry climate. Elsewhere however, the survey noted, exposure to high humidity and fungi has taken a great toll.

GLOBAL PROBLEM

The survey awakened the public to the fact that severe winters are damaging the Roman Forum, that the situation in Florence has became disastrous, and motorboats on the Venice canals are wreaking havoc on priceless statues with their damaging exhaust fumes.

In Athens, the survey showed, there is concern for the safety of 2,400 year old monuments such as the Parthenon. After a cold, rainy night pieces of stone are discovered at the base of the columns.

In 1964, the New York Institute and Dr. Lewin turned their attention to finding a solution to this global problem. The Insti-

tute's Conservation Centre was already engaged in research and instruction for the preservation not only of stone but also of frescoes, paintings, metals, leather, and fabrics.

"In starting his project Dr. Lewin got down to the most basic problems of conservation" says Craig H. Smyth, Director of the Institute. "We knew that whatever the process, it must be applicable on a wide scale, it must be easily handled by unskilled labour, it must not change the texture, colour or composition of the work of art, and it must be a substance that would protect limestone from all the elements."

Dr. Lewin's first step was fundamental study of the whole subject the way stone was formed originally, how it has been strengthened or weakened through eons of time, and how it has changed in colour or texture.

"We conducted hundreds of different experiments," he recalls. "During the 1964 Christmas vacation I had my first opportunity to go over all the data. Then, in late December, we set up a crucial final experiment which ran for a month."

In a white-tiled basement room of the Institute, Dr. Lewin and four student assistants took several inch-long pieces of limestone and drilled quarter-inch holes in each, filling these with chalk mixed with powdered charcoal.

At the end of the month, Dr. Lewin lifted off the top of the container and cut open the pieces of stone.

LEWIN FORMULA

"The powder had turned into a solid stone that looked exactly like the surrounding stone," he says, "This showed that our hypothesis was right—that the liquid does indeed cause recrystallisation and fusion of the calcite grains."

In the recrystallation process the particles bridged and fused together to form a three dimensional network. This made the stone harder and less susceptible to erosion. It was accomplished without in any way changing the colour, texture, or shape of the stone.

(From *American Reporter* 31-8-1966, page 5, August 1966).

HANDICRAFTS OF TAMIL NAD

The handicrafts of Tamil Nad are closely connected with the main stream of its cultural, artistic and spiritual tradition. Here

religion provides both inspiration and theme for art, be it poetry, sculpture or any other aspect. Patronised by the rulers and feudal chiefs of the land from times of old, the crafts developed around temples and palaces. The seashore temples of Mahabalipuram and the Brihadiswar Temple of Thanjavur and Meenakshi temple of Madurai, even today speak of the glory of its ancient art and craft.

Of all the handicrafts associated with Madras State, the most famous and interesting is the art of casting ornamental metal works which is expressive of the historical, artistic and utility aspects. Most of the metal work is done in casting images of idols and some ornamental lamps. This ancient Tamil religious art came chiefly from the skilled hands of craftsmen, who though they worked according to priestly instructions and rigid iconographical rules, loved the world they knew with an intensity which is reflected in the religious forms in which they expressed their art.

The technique of bronze casting was and is even today, the "Cireperdue" or lost wax process. Briefly this consists in making the original model in wax-the modelling being delicate and simplified, yet expressing all the grace of the human figure. The wax model is then covered with a coat or coat of a special clay mixture, leaving openings at the top and bottom. The molten metal is then poured in through the top hole, which melting the original wax model takes its place, the contained air and the excess of the metal and the new melted wax, escaping from the lower opening. The clay coat is next broken apart and the cast figure removed to be further chased and embellished with hand tools. These bronzes were originally made of an alloy of gold, silver copper, lead and tin (Pancha loha) but nowadays it is made with copper and tin. It is because of the fact that with each separate casting, a new mould must be made, one Indian piece of metal work seldom resembles the other.

Next to bronze casting comes the encrusted "Swamy work" of Thanjavur which is justly famous. The mythological figure encrusted in high relief and in white metal on the reddish copper ground of the article gives an effect that is striking and bold. The encrusting of copper ware with silver figures is a modern adaptation of the older art of covering brass with copper figures.

In copper and brass ware, vessels are made of brass and covered with figures of copper which are fixed on the base metal by hammering and a sort of dovetail union. After the copper crusts are put on and worked into shape, the figures are finished by the graver and chisel. Beautiful kodams, chombus, plates and assorted articles encrusted with Swami work are the pride of Thanjavur even to-day. Thanjavur is also noted for chased repousse work on silver. Beautiful trays, plates and tumblers decorated with this work are very much in vogue today. Its mellow soft touch gives dignity to the articles. Another interesting item from Thanjavur is tinfoil ornamentation on utility articles, Coconuts, kunkum caskets, plates etc., made in glittering colours decorated with minor work and tin foils are a must for a modern home.

Wood carving is another traditional handicraft which is practised throughout Tamil Nad. Ornately carved wooden doors and ceiling beams are still seen in the villages. The main type of wood used are teak, rosewood and blackwood. The logs are to be carefully chosen before the carving is undertaken. The instruments of their craft are few and simple—a saw, a plane, a mallet, a fixed grained stone a few assorted chisels and engravers tools, all locally made, by very minute and delicate processes. The method of carving is also simple. The pattern is just drawn on a paper; this is then engraved or outlined in detail on the wood; the inter-spaces between the lines are next cut away in low relief, and lastly the design itself is carved in the minutest detail by chisels of increasingly smaller and smaller sizes. In this way every effect of light and shade, curve, expression and texture is wrought. Simple and elegantly styled blackwood tables with legs in the form of elephant heads with extended trunks are famous in Madurai.

Toy making in Tamil Nad owes its inspiration to folk art. Madras is famous for its excellent hand painted toys made of wood, clay or cloth representing men and women of various occupations. Heavy brass toys which are more suitable for mantle piece decorations are representations of scenes from mythological stories: Richly decorated cloth dolls, marionettes worked by strings are also made in various centres.

The art-pottery of Tamil Nad is so famous that it has been enshrined in folklore and poetry. Black and red pottery of Madurai and the glazed pottery of Karigiri in North Arcot is noted for its beauty of shape and colour and has won appreciation at various

continental exhibitions. The Government is considering schemes for the development of glazed pottery industry at Manamadurai and Vriddhachalam.

The beautiful South Indian sarees which are world famous for their wispy delicate texture and varied hues and designs are made in Kancheepuram, Arni and Kumbakonam. The All-India Handicrafts Board has set up a pilot centre in Kāncheepuram to popularise ancient traditional designs, and in Kalakshetra, a laboratory for standardising vegetable dyes for the purpose of reviving the usage of soft Indian shades. A training-cum-service centre for hand printing of textiles and mats has also been started by the Industries Department in Rajapalayam.

Carpet or drugget making is another important handicraft of the South. Pleasing colours and attractive designs provide charm and dignity to these durable materials which are sold at reasonable prices.

From Pattamadai in Tirunelveli District comes the world famous korai mats, the weft being of korai grass and the warp of silk or cotton of 80 to 140 counts. The surface of it is so fine that it could be rolled into one's palm and carried like a cloth.

Apart from these there are numerous other minor handicrafts like bamboo and rattan work, pith work, fibre work, for the promotion of which numerous centres have been opened in various places. In Thanjavur which is famous for its mirror inlaid works and musical instruments making, the All-India Handicraft Board had started a training centre to help and organize the making of musical instruments in a scientific way.

Though the Government is doing their best to enhance production in handicrafts the problem of marketing them is still there. The Madras Handicrafts Emporia at various places throughout the State facilitate marketing the handicrafts and ensure a nation wide market. The handicrafts which are quite good aesthetically may not be useful for every purpose, and hence do not sell well. In these modern days people need things that are not only beautiful but of utility also, hence if our handicrafts are to occupy a prominent position in the future, a radical improvement regarding production of good quality utility articles at cheaper and competitive prices should be effected. The assistance given by the Government alone will not be sufficient for the survival and the deve-

lopment of our handicrafts unless the public also come forward and extend their patronage.

(Devi Krishnan in *The Hindu* 30-10-66).

TRAINING CENTRE FOR MAKING TEMPLE CARS

The coaching centre sponsored by the Government for imparting academic training in the intricate, but colourful art of temple car production, started at Nagercoil in May 1965, is perhaps the only one of its kind in Tamilnad.

Ten students, each receiving a monthly stipend of Rs. 60/- are now undergoing a three-year course here in *Śilpasāstra,* sculptural art drawing, painting, engraving and other allied arts according to the syllabus chalked out by the centre.

Under the guidance of Mr. Kumaraswamy stapathi, an efficient staff is working in the centre which is at present temporarily located in the Pioneer Compound at Vettrunnimadam, near Nagercoil.

In this connection it is to be recalled that His Holiness Sri Sankaracharya of Kanchi, while stressing the imperative need for having temple raths in all places of worship, has also insisted that new temple raths should be made available to those shrines which did not possess them. Such temples are now approaching the centre to produce cars for them. But the centre is unable to comply with the requests on account of certain limitations. The centre feels confident that work could be undertaken and executed if only the Government came forward to remove the existing limitations.

Religious minded people are grateful to the Government for the interest, the Government had been taking in resuscitating the glorious art which was in state of decadence. The considered opinion of the Hindu public, is, that the training period should be extended by two more years. A library containing all valuable works and treatises on the subjects and a museum to house rare speciments produced by expert craftsmen should also be allowed to function in the centre for the benefit of the trainees.

Recently Mr. Sarangapani Mudaliar, Commissioner, H.R.E., Madras, and the President and members of the Kanyakumari District Devaswom Board, who visited the centre, suggested that a portrait and a model of the Jagannath car in Puri, which was

considered as the biggest and the most spectacular, should also be exhibited in the centre.

(M. C. Pillai in *HWM*, 22-1-1967).

ANDHRA'S LACQUER WARE

The Art and Technique of lacquering wooden articles is spread almost all over India. Each region adopts its own method of lacquering and each item has its own individuality with traditional designs, colours and motifs characteristic of that region. The lacquered articles blend in themselves beauty, utility and durability and are moderately priced. Andhra Pradesh is one of the major regions of production in the country making very fine and superior quality of lacquerware.

Since time immemorial man has been employing the naturally occurring materials such as stone, wood and also exudations of certain types of trees to make articles of artistic and utilitarian value. One of the materials which he has been using from very early periods in handicrafts is lac, also popularly known as Shellac or button lac. Lac is a natural resin occurring as a result of the secretion of small re-coloured insects which thrive on certain species of trees.

The lacquer in terms of lac is of two types. In one of them a solvent is used, the evaporation of which when applied to a surface gives a protective coating of lac. The use of lac-varnish called French Polish mostly on wooden furniture furnishes an example of this type of lacquer. The other is the solventless lacquer which is used in the form of a variety of coloured lacquering sticks mainly on wooden articles while they are turned on a lathe (kharad). The process of using this lacquer is known as 'Lac-Turnery' or Indian Lacquering.

In the preparation of different coloured lacquering sticks the lac is fused over charcoal fire so as to get a clayish mass. Lithopane, a white pigment is next mixed with it by alternately hammering the mass and bringing it against the fire again and again so as to get a homogenous pigmented mass. This is done to impart an opaque effect and also to get a near-white base for the other colour shades to follow. To obtain different shades in it water soluble dyes are next incorporated in the pigmented mass while

it is still hot and clayish. Later it is drawn into sticks of required size. Metallic results are produced by mixing the lac with pulverised mica, powdered tintoil, imitation goldleaf or with an amalgam of mercury, lead and tin. These metallic materials when fused in large particles impart a mottled appearance and stimulate the grain of stone thus producing rich effects.

Besides, the other raw materials needed are soft wood, white pigment and water soluble dyes. The most important appliance in the lac-turnery process is the lathe (kharad) manually or electrically operated. Also chisels of different sizes, poster colours, sand paper and palm-leaf are required depending upon the fashion of lacquering.

At the Waltair station a number of passengers can be seen buying a variety of lacquerware items like toilet sets which are sold at very cheap rates. These are brought from Ettikoppika, the seat of this craft in the State.

This small village of Ettikoppika is at a distance of about 50 miles from Vizag (Waltair) a district head-quarters in Andhra Pradesh. A type of soft wood, the main raw material for the craft is available in plenty in the neighbouring forests. Lac for the lacquer is imported to this place from Ranchi and Jhalda in Bihar and Calcutta.

The two-century old lacquerware craft here was introduced by 3 artisans of the names of Tatanna, Naganna and Nalliah, all belonging to Viswabrahmin community. The State's official documents state that the craft was started first in a village called Nakkapalli, about 60 miles away from Ettikoppika. That's the reason why the lacquered toys are called Nakkapalli Bommalu. It's however, asserted that the dealers in this craft hailed originally from Nakkapalli although Ettikoppika is the place of origin of this craft.

This craft had enjoyed the liberal patronage of the public before the 2nd World War when in Ettikoppika alone there were over 300 lathes in operation. But slowly the demand declined and to-day there are only 175 lathes in operation. There is, however, evidence to show that the craft is again becoming popular; in some small villages around Ettikoppika like Kotavarutala and Chinnadoddigalu this craft is springing up. At present at Ettikoppika there are about 350 artisans engaged in this small-scale industry; out of this 175 are skilled and the others are unskilled. Hand

lathes called Addas locally are used here. Whereas only one person operates the lathe in all other regions here two persons are required to operate a hand lathe. This extra labour evidently limits the earnings of the craftsmen. The turnover of this industry per year is a little over Rs. 2 lakhs whereas the total value of raw materials consumed is in the neighbourhood of a lakh of rupees.

In these places only plain lacquering is preferred and a majority of the items are made in rich bright colours. These include kids' toys, miniature cooking vessels and tea-sets, lamps, toilet-sets, paper weights and the like. A remarkable and unique item here is the lacquered coconut shell, converted either into a powder box or a lamp stand. The translucent lacquer finish on the coconut shell shows up beautifully.

(T. Rajagopalan in *The Hindu* 5-3-1967).

SECTION VII: FOLK AND OTHER ARTS

FOLK DANCES OF THE PANJAB

Out of the many dance-forms found throughout the villages of the Panjab, two are the most outstanding. They are the Bhangra and the Giddha which are danced at fairs, festivals, weddings or after the day's toilsome work on the fields where a few high spirited youths or maidens assemble together and dance round a circle, clapping hands, stamping their feet and singing in a melodious tone.

THE BHANGRA

The Bhangra with its vigorous and manly movements, is a simple community dance in which any one can join at any time. The dancers form a circle and a drummer stands in the centre with the drum hanging round his neck. The drummer starts the song by beating with sticks on a drum and the dancers start moving round a circle with singing, occasionally shouting *Balle, Balle,* up! up! In the beginning, their movement is slow but gradually their tempo becomes vigorous. They dance actively bending forward with a jerk and straightening again moving towards the right and to the left, hopping on one leg and waving their hands or bamboo staves above their heads to heighten the gay-abandon. At intervals, there are pauses in the dancing and a *Dhoila Boli* (traditional folk song of Panjab) is recited after which the dancing is resumed. The dance continues for hours till the performers are exhausted. If one of the dancers feels tired, he slips off the ring and his place is occupied by another.

The Bhangra is danced with a very simple orchestra—*Dholak* (a big drum) which is played by means of two sticks, an *Algosa* (pipe) and a big *Chimta* (a pair of iron tongs) are the only instruments to set the Bhangra in motion.

The men dress themselves colourfully for the dancing. They put on a brightly coloured silken *Patka* (head-gear), a *Tahmat* (a piece of coloured loin-cloth) and a tong white Panjabi *Kurta* (loose shirt). Over the *Kurtas*, they put on a coloured waistcoat, embroidered and studded with shining buttons. They also put on colourful shoes and wear *Ghungrus* on their ankles.

The season for the Bhangra dance starts with the sowing of wheat in the month of December. And Baisakhi festival in the month of April marks the end of the Bhangra season when the peasants are delighted to see their bountiful crop and golden harvest to be brought in.

THE GIDDHA

While the Bhangra is the dance of the men-folk, the Giddha is a dance of the Punjabi women. Instinct with simple and spontaneous hilarity, its movements are as pleasing to the eye as is the accompanying music to the ear.

Like the Bhangra, the girls form themselves into a circle. The necessary stimulus is provided by a *Boli* (song) which is usually based on a love theme. One or two girls with sweet voices come in the centre of the ring and start singing the Boli. At the last line but one, the tempo of the song suddenly rises and the girls start moving round the circle. Initially they start slowly but soon, the graceful steps give place to a faster and faster tempo until two or three pairs of them break free from the ring and with crossed hands joined together swirl, on the axis of their feet. They clap and also strike on the palms of the dancers who are opposite to them. Song is resumed with a new *Boli*, which in turn again gives birth to dance and thus the Giddha goes on and on for hours.

The Giddha is a simple but colourful dance. It is not only the grace of the individual dancer but also the total effect of the overwhelming buoyancy of spirit and the natural ease that matter much in the dance-form.

The songs which accompany the Giddha are mostly composed by the village women themselves and more often than not highlight the feelings of the love-lorn damsel whose husband has gone to the yonder lands to serve in the battlefield.

(N. D. Batra in *The Malabar Herald*, 4-6-66).

FOLK SONGS AND FOLK DANCES OF ORISSA

The richness and variety of Oriya life is beautifully mirrored, as in a Kaleidoscope, in the folk songs, folk poetry, festivals and folk dances found in great abundance and variety all over the

State. The essence of a community, its real elan, can be seen in its simplest form in these folk arts, without any embellishment, without any formalisation and ornamentation. They breathe the spirit of folk life rich, luxuriant and full of power, passion and colour. While political, social and economic upheavels have gone on around them they have endured and even today they are symbols of the hopes and aspirations, the fears and joys of the millions in rural areas. They represent the intimate forms of personal and communal drama in which the individual discovers himself in the community. They have both sociological and literary significance of the highest order.

Man, of all animals, not only dies but is acutely conscious of this inevitable event. His existential condition rebels against his biological destiny and out of this arises his creative endeavours through which he wants to invest his tiny life and World with a wider significance and meaning. The more primitive the society the more forceful and direct are the expressions of this urge and the revolt against destiny. The modern age is noted for a healthy revival of interest in folk dances, folk songs and folk arts in general.

In art, in literature or in dance the advance of techniques has brought us to a stage where the danger is one of becoming what Eliot characterises as "shape without form, shade without colour, paralysed force, gesture without motions"; that is why the need for going back to the source of life, discovering its simple joys, the gay abandon, the riotous colour, harmony and variegated strains of folk living as embodied in folk arts. The primitive motif is one of the essential dimensions of civilized existence and we can forget it only at the risk of an artistic fossilization.

As in other parts of India folk dances and folk songs have gone hand in hand in Orissa. They are the twin symbols of an expanding, evergrowing 'Sruti', coming down from generation to generation in a continuous stream. The authors are unknown; they have merged their identity in the community life. Folk songs are not primarily meant for moments of leisure; they are in general, accompaniments to the daily routine work.

The farmer in the field as he plods along looking at the dark rain clouds, the bullock cart driver as he sips the morning calm and smacks the stick on the errant bullocks, the ferryman as he rows or turns the rudder of his frail boat under the shadows of

rainy July, the labourers as they break the stones and thrash the paddy, the women when they gather at the bathing ghat in the morning or at the village well in the evening after their domestic chores of the day, the children as they play in the dust of the village street—all of them create music, melodies, and songs. Work goes on, time flies, life seems gay and meaningful.

Hope shimmers somewhere in the sky and the East wind like the anonymous ballads of England, or the Bundelkhandi, Maithili, Bhojapuri, Chhatisgarh or Uraon folk songs, Oriya folk songs are largely anonymous. Quite often they employ striking imageries and awkward or strong associations which makes them obscure for a later generation.

Here we may mention only a few representative varieties or groups of folk songs and dances prevalent in Orissa. They are in addition to the popular 'Champus' of Kabisurya Baladev Rath, a form of musical composition, each song being composed with one of the consonants of the alphabet as the first letter of each line; the writings of Abhimanyu Samant Simhar, portions of Upendra Bhanja, Dinakrushna Das, Bhaktacharan, Gopalkrushna, and the 'Chautisas', 'Chaupadis' are popular in many parts of Orissa.

First, there are the songs of the wandering minstrels. The 'Charanas', the 'Bhats', the 'Chakulia pandas' the Yogis (what a misnomer the word is!) and the beggars go about from village to village singing the age-less songs to the accompaniment of "kendra" (a simple type of stringed instrument), 'Gopi-Yantra', or tambourine. They sing usually songs on ancient Orissa's heroism but more of religious, pathetic, or social themes, One of these items, Govind Chandra, is a wonderful repertory of folk-lore which is well known in Bengal, Orissa, Bihar, U.P., Punjab, Gujerat, Maharastra and even in erstwhile Sindh Province. Similarly the songs based upon the suffering of daughters-in-law in the father-in-law's house, so common in Orissa's folk songs, are found in Maithili and Bhojpuri songs as well.

Secondly, there are the farewell songs of girls given in marriage, known as 'Kandana', Unlike in Punjab, Rajasthan, U.P. or Assam there is no community singing of women in Orissa but before leaving the scene of her unmarried life the girl cries in songs before all her relations (who often reciprocate it nicely) and this Orissa shares with many other States. Sri Kunja Bihari Das who has done a good job in editing quite a large number of folk songs

in his 'palli Geeti Sanchayan' cites one example of Punjabi 'Kandana' known as 'Doli De' which resembles its Oriya counterpart very much. The parting of a girl from her father's place for a new life and a new home is certainly one of the most moving events in our social life. The lines of the Punjabi song are.

> Sixty fellow maidens wait for me at our door Dear Papa,
> My heart so sad goes to none of them Dear Papa,
> Every one smiles with rapture Dear Papa,
> Into a river (of tears) flows my heart Dear Papa,
> A splendid palanquin waits for me at our door, Dear Papa,
> My heart so sad goes not to it Dear Papa.

The theme of these songs is mostly taken from the old mythologies, the Ramayana and the Mahabharata. In a typical song the bride likens herself to Sita in the "Ashok" forest of Lanka (meaning her father-in-law's house). Some times the unfortunate husband-to-be is compared to Ravana who has come to steal her away. The theme of Kanva "rishi" bidding farewell to Sakuntala going to her husband's place is also popular. These songs are sometimes memorised by the girls from worn-out Manuscript notes which their grandmas might have brought when they came as brides. In the long summer noons they get together, memorise, sing and keep themselves in readiness for the eventual parting day.

Then there are the 'Patua Songs', the 'Dandanat' songs, the songs based on the praise of local gods and goddesses, the 'Chaiti ghoda' songs, the songs associated with different festivals like Rabinarayan, Dadhibaman, Dutibehan, Sathi Mangala etc., the Puchi dance songs, the Baramasi songs which are rich in symbolism, meaning and images. Then again there are variations like Humo, Bauli, Bankijhulki, Jamudali, Dalkhai, Jaipul and Karama which are prevalent in Sambalpur and adjacent districts. These are generally accompanied with vigorous dance numbers.

These folk songs and folk dances in their infinite variety, richness, colour and musicality speak of a people joyous, vibrant and full of life.

(*Hindustan Standard*, 5-6-66)

DECLINING FOLKLORE OF INDIA

Most of the States in India have a hoary past and tradition. It is unfortunate that researches in ancient history have generally been confined to the succession of monarchs and political shifts, not much notice has been taken of the common people, their culture and traditions.

Folklore is a fairly dependable index to the earlier traditions and culture of the people. Folklore is very mobile and common folk stories, songs, riddles and proverbs are found in different parts of India. They spread through pilgrimages, *melas* and fairs. People carried their regional folk-tales while on their move. This integration was all the more remarkable in an age when communications were rare.

Folk literature does not know any geographical limits and to the critical eye a common pattern is easily visible. This has been interpreted as evidence of nature myths by Max Muller. But other scholars have different approaches to folk-lore. Sir L. Gomme thought that a proper study of folk-lore was done by a historical approach. Frazer was more homely and gave a more humane and commonsense approach. He thought that primitive and popular folk literature were mutually inter-dependent and explanatory. In recent years Malinowski and Radcliffe-Brown have held that folk-lore is a vital element in a living culture.

'*Panchatantra*'

The famous *Panchatantra* has its origin in Bihar. It is a pity that there has not been an adequate study of the folk-lore in Bihar. Recently a New York firm of publishers has published two great volumes of Dictionary of Folklore, Mythology and Legend. It is unfortunate that India does not find an adequate mention in these volumes. The compilers cannot be blamed as there has been a very inadequate collection of folk-tales in India, not to speak of a scientific study of the motifs, their implications and impact.

Folk-tales have hardly been utilized by the anthropologists. Even when making village studies they have not normally collected the folk stories or songs to study their diffusion and influence on the culture-complex.

The pioneers in collecting folk-stories or songs were the Christian missionaries. The credit for preserving the first few tribal stories in tribal areas like Chotanagpur or Santhal Parganas goes to these missionaries. Rev. P. O. Bodding had collected a number of folk stories of the Santhal Parganas. The Norwegian Mission of Oslo had published three volumes on the Santhal folk-tales collected by Rev. Bodding. Father Hahn had collected some of the folk stories of the Oraons, another tribe of Chotanagpur.

Among others, Sukumar Haldar a member of the Bengal Civil Service and a prolific writer, had published a few articles on the folk stories and riddles of the Hos, another aboriginal tribe. Mr. S. C. Roy of Ranchi, who practically pioneered the study of social anthropology in India, had given some reference to the folk-lores of the tribals he had studied. Some of the old folk stories of the Asuras, another ancient and vanishing tribe, have also been collected. Mr. P. K. Mitra had collected some Mundari stories. But for this, much of the folk stories of these tribals might have been lost today.

But there was no Bodding or Hahn in North and South Bihar. While some of the folk stories of the declining tribals have been preserved, most of the folk stories of the more advanced communities in North and South Bihar are rapidly being lost.

There have been attempts to collect some of the folk stories in other parts of India. The folk-tales of Bengal by Rev. Lal Behari Dey in English and by Dakshinaranjan Mitra Mazumdar in Bengali, Folk-tales of Mahakoshal by Verrier Elwin, Folk-tales of Orissa by Kunja Behari Das, Folk-tales of Assam by J. Barooah had preserved some of the beautiful folk-stories.

A Classic

Dinesh Chandra Sen's book Folk Literature of Bengal (1920) with an excellent foreword by W. R. Gourley is a classic. Gourley had observed that the monkey, the elephant, the fighting ram of the Bharhut and the carvings had not changed and the environment would remain the same. Gourley could not foresee the rapid phenomenal changes that have started in all parts of India and have had their great impact on rural life, changing even the food habits, modes of dress, ornaments, customs and manners.

The economic struggle for existence has become much more keen. Politics has entered even the primary schools and the few persons, whether young or old, who meet under a shady tree in a village, talk more of politics and of the cinemas. Under such circumstances there is no wonder that folk-lore has been allowed to decline. Before this is definitely lost there should be an attempt to collect the stories, songs, the different *aripanas* for separate festive occasions, the riddles and the slangs. There are beautiful imageries and motifs in them.

The tribals have woven folk stories on studying the position of the stars in their constellations. The sword and belt of the Orion they imagined from their likeness to the plough and plough-share (*Har-Juait*) which the Sing Bonga (Supreme God) first shaped in the heavens and then taught the people on earth the uses of the plough. They say that when the Singh Bonga was thus busy he observed a dove hatching eggs at a little distance. He threw a hammer at the bird. The hammer missed the mark and was caught in a tree. The hammer corresponds to the Pleiads. The Aldebaran is the dove and the other stars of the Hyades are the eggs of the bird. Even a Munda boy in the teens will point out these star-groups.

The Milky Way to a Munda tribal is the *Gai Hora* i.e. the path of the cows. The Sing Bonga leads his cows every day along this path and the nebulous appearance of the Milky way is due to the dust raised by the herd of cattle. Should we allow such beautiful stories to be forgotten?

(*Hindustan Times*, N. Delhi, 12-6-66)

THE LITTLE KNOWN SITES OF CAMBODIA

Angkor is so outstanding that it alone appears to attract all those who come on pilgrimage to Cambodia. Not that it does not merit its fame. Angkor is among the dozen great places of the world which one simply has to see. But is the most conscientious traveller certain that he has exhausted all that even Angkor has to offer? It is to be feared that the tourist, who is somewhat pressed for time, or who is too attracted by the comfort of perfetcly organized "tours", misses many beautiful things. How many see every part of the exquisite Preah Pintu, not to speak of the Roluos complex? Or indeed, push with a rather sturdy vehicle

as far as Chau Srei Vibol, or climb the Phnom Bauk, or discover the beautiful Trapeang Phong?

What is one to say then of the other Cambodian sites, which are virtually unknown and rarely visited? Let us make no excuses about the difficulties of access. Country roads which get better every year, allow one to go anywhere by jeep eight months of the year, and no site is so distant that one needs to spend more than one night en route. To visit Preah Vihear or Koh Ker is no more difficult, than to reach Santchi, or the sanctuary of Apollo Epicourios at Bassai the noblest of Greek temples. It is advisable then, for the sake of those who wish to know Cambodia, to mention at least the most beautiful and the most important of these little known sites.

First of all, Sambar Prei Kuk, the oldest complex of monuments in Cambodia, as well as the largest and undoubtedly the most beautiful after Angkor. This was the capital of the great King Içanavarman I, who is thought to have reigned from 616 to 635. The name of a small near-by village—Sambor—comes from the ancient Sanskrit name of the capital Cambhupura—to which was added Prei Kuk", the "Forest with the little cave", in order to distinguish it from its namesake, Sambor on the Mekong. These groups of monuments have survived in Sambor Prei Kuk, in the centre of a vast area enclosed by an earthen wall and a moaht. The central group which is dominated by a huge brick tower, with imposing sandstone doors, was once the temporary residence of Jayavarman II, and dates from about 790-800.

The North and South groups are the most important, and bear inscriptions dating from 627-628. The North groups must, however, be slightly older, while the South group dates definitely from that period, and is entirely due to Içanavarman I himself. It is worthy of the glory of this sovereign, whose dominance spread his name over the entire kingdom. The Chinese historians, quoting the ambassadors of their country, have left us a vivid portrait of this ruler: "Every three days the King goes solemnly to the audience chamber, and sits himself on a couch made of the five different aromatic woods, and adorned with seven precious objects. Above the couch, there is a canopy of magnificent cloth, its poles of polished wood, and its sides of ivory sprinkled with golden flowers. The couch and the canopy form, so to speak, a tiny palace, at the back of which hangs a golden disc in the form

of a flame. In front, a golden incense-burner is held by two men. The King wears a belt of the red colour of the sunrise, which hangs down to his feet. On his head he wears a cap covered with gold and precious stones, and adorned with pendants of pearls. On his feet he wears leather, or sometimes ivory sandals: on his ears he wears golden pendants .... Those who enter the presence of the King touch their brows three times to the ground at the foot of the steps to the throne....More than 1,000 guards in armour, bearing spears are lined up at the foot of the steps to the throne, in the palace rooms, at the doors and along the colonnades...."

All this splendour has disappeared. Happily the temples survive, perhaps the most perfect examples of the richness which was created by the Khmer artistic explosion. An essentially severe architectural style, due perhaps to the use of an austere material—brick—or, perhaps, to the purity of form, or to the simplicity of composition. Once this is understood, one can appreciate the strong design of the towers especially those of the octagonal buildings, so reminiscent of the first chinese "pagodas", the subtle play of various levels in the light, and finally the precision and elegance of the carved ornaments. For example, the lintel of the central tower of the South group, which portrays the King himself, surrounded by his family, or, again the "flying palaces", which decorate most of the wall panels. Finally Sambor has the advantage of rising in the heart of a beautiful forest, most of which has been preserved, and which is spread along the valley of the Stung Sen, toward which one has a view of a cool and peaceful landscape of woods, and fertile rice fields. Even in Cambodia such harmony between the work of men and that of nature is rarely to be found.

On the horizon, as seen from Angkor, there rises the blue line of the Kulen Plateau. We know that there, about 800 A.D., King Jayavarman II finally founded his capital of Mahendraparvata—"The Steep mountain of the Great Indra", and with imposing ceremonies affirmed a Khmer sovereignty. The visitors willingly go to see the picturesque waterfall, and the great Buddha perched on the rock like an acrobat. But how many have pushed a few kilometres farther, to the admirable brick sanctuaries which mark the birth of Angkorian art? Yet, the most important of them: O Paong, Dameri Krap, Neak Ta, Thmar Dap—have already been dug out, and are permanently preserved by the Angkor Conser-

vation Authority. Miraculously preserved, despite the fact that they are built of fragile material, less impressive than those of Sambor. Less pure also, for they are the result of complex influences, especially Cham, these towers are nevertheless of essential importance for those who wish to understand the emergence of Angkor. They are the last example—the most beautiful at that—of the styles of the VII and VIII centuries, and the last of the primitive monuments in wood. They foretell, and explain, the themes which will be codified for the building and decoration of temples of stone. In brief, the trip to "Kulen" is the most enjoyable of all excursions from Angkor. It takes one through the cool plateau and under the foliage of a forest which is exceptionally beautiful, which, though ancient, like the temples, owes its survival to its remoteness and which is full of exotic scents and strange orchids.

Koh Ker seems to be the most forgotten of the large Khmer complexes, as if some curse still hung over the rival capital of Angkor, which was built by King Jayavarman IV between 921 and 941. Although an usurper, yet he built a group of magnificent monuments, which are the immediate precursors of the colossal Angkorian compositions. It is as though the legitimate sovereigns, after they returned to Angkor, had to achieve no less than their rival .... Since the use of brick roofs, of tile laid on wooden frames, is still dominant, we find superb triangular pediments, which here reach perfection. But the use of stone also began at Koh Ker—undoubtedly because the buildings are erected directly on sandstone. And in this first encounter, the Khmer builders did not hesitate: blocks of over fifty tons are quite common. As for the prang, (the pyramid has unfortunately lost its uppermost sanctuary) it is unquestionably the most beautiful architectural creation of ancient Cambodia. Moreover, it stands like the culminating point of a boquet, which consists of a succession of skillfully designed entrance pavilions, galleries and moats, and the like of which will not recur in as complete and artistic form, until we come to the Baphnom and to Angkor Vat. The most famous statues of Koh Ker have been brought—with great difficulty, because of their colossal proportions—to the National Museum in Phnom—Penh. These ought to encourage visitors to pay a visit to their place of origin, despite its great distance, especially since the buildings ,which have been recently cleared, will in future be regularly maintained by the Conservation Authority, and since a

new road is being built to the new Capital of the province of Preah Vihear, whence one can go on with no difficulty to the ancient capital.

It may seem strange to mention Preah Vihear in the content of the unknown temples of Cambodia. But since the famous judgement by which the rights of Cambodia, and the wisdom of the Prince were triumphantly affirmed, one may ask how many visitors have taken the trouble—however small—to visit this aerial sanctuary? A persistent legend—errors are like weeds.... has it that the monument was built under Yacoverman in the IX century. This hypothesis is long since simply out of date: for it is based on the erroneous reading of the inscription of a stele, which is merely post-archaic rather than archaic, and which dates in fact from Suryavarman I, and the year 1047. Originally a private building erected during the beginning of the XI century, Preah Vihear was immediately favoured by the Kings of Angkor. A copy of the archives of the Kingdom was kept there, under the care of a royal archivist. Better still, Civa appeared in a dream, to a great noble who enlarged the temple at the request of the God. Finally in 1038 King Suryavarman I himself performed solemn rites so that Civa's sacred linga, palladium of the Kingdom, would dwell at Preah Vihear,—which at that time was called Cri Cikharicvara; "The Holy Master of the Peak"—Suryavarman II, the builder of Angkor, in turn lavished his generosity on the temple, and sent his personal priest to officiate there.

The buildings span the period roughly from 1026 to 1047, and mark the transition from the style of the Khleang, to that of the Baphuon. The galleries which were formerly covered with tiles and which possess those superb triangular lintels, the ends of which curve upwards, belong to the earlier style. The libraries foretell the powerful lines of the Baphuon. The sculptured decorations are undoubtedly of a slightly provincial character. But the setting is absolutely unique: on the spur of the mountain to which it clings, Preach Vihear lays out its endless pulsating succession of stairs, porticos, pavilions, galleries, courtyards, sanctuaries and palaces, which, rooted solidly in the jagged rock, still soar daringly against the sky, and lure the breathless and enchanted visitor up from the very bottom of the steps to the dizzy summit. Six hundred metres below, lies the Cambodian plain, its more distant features softened in the warm haze.

Less than forty kilometres due East of Angkor, the forest with its great white trunks, keeps watch over the majestic Beng Mealea. Erected just after Angkor Vat, around 1150-1160, by Suryavarman II, possibly in memory of his father, the immense monastery unfolds its subtle architectural plan of concentric galleries connected by vaulted ambulatories, the very plan which, at Angkor Vat, rises in three stages towards the heavens. It is doubtless in Beng Mealea that the architect will find the appeal which the other Khmer temples sometimes lack, because they are sculptures in space, rather than structures in stone. The sandstone was quarried on the spot, in the bed of a torrent which flows nearby. The builders knew no restraint, and stones, seven metres long, have been found. The smoothing and fitting of the stones, the finish of the stress-bearing parts is perfect. And it is these features which, along with the vigorous plan confer on Beng Mealea its stern and austere beauty.

Farther to the East, we have the great burned city in dry savannah, the Preah Khan of Kompong Svay. It dates from just after Beng Mealea, and we have every reason to believe that Jayavarman VII, the crown prince, who around 1165 had been deprived of the throne of Angor by a usurper, resided there before being crowned in 1181, after driving the invading Chang from his country, and as he himself said: "cleansing the land of its filth." The central temple, moreover, with its buddhist decorations, has recently yielded a beautiful head of a young king at present in the National Museum of Phnom-Penh, which confirms the hypothesis. Finally, the similarity of name with the Preah Khan of Angor, which was also built by Jayavarman VII, is undoubtedly not occidental, tradition, having perpetuated ancient practices? In any any case, the great King experimented there with several artistic traits, which were later to characterize the Bayon. The town is spread around the main sanctuary, each side of the enclosure being five kilometres long, the Eastern side being cut by a Baray, which is three kilometres in length. In the center, on an island, stands the Preah Thkol, very similar to Neak Pean, with the same corner decorations of beautiful three-headed elephants, that we find at the gates of Angkor Thom. Another building definitely added by Jayavarman VII, the Prasat Preah Stung, represents perhaps the first attempt of Khmer artists to build a tower bearing a face. In any case, the great Preah khan is a fascinating wild and silent site.

Finally, at the other end of Cambodia, we stop at last Banteay Chmar. All of it belongs to the end of the XII century, and to the first decade of the XIII century. From the point of view of sheer area upon which construction has taken place, it is along with Preah Khan of Angkor the largest monument in Cambodia. The first temple was perhaps built by a small local King: Dharanindravarman II. In any case, this king was saved from a fearsome rebel, by a son of Jayavarman VII, who, with four of his generals perished in the struggle. And the great King of Angkor, in memory of his heroic son, added further buildings to Banteay Chmar building chapel after chapel. Rather chaotic and tightly intertwined with vegetation, the maze of Banteay Chmar would perhaps discourage the most enthusiastic visitor, were it not surrounded by a gallery of bas-reliefs, the only ensemble of his type other than those of Angkor Vat and the Bayon. Certainly the latter served as a model to the extent that its every detail is reproduced. But there were original parts, and especially the large western panel dedicated to the bodhisatva Avalokitecvara, the most important buddhist picture in Combodia. Recently uncovered and cleaned by the Conservation Authority, Banteay Chmar is one of the easiest sites to reach, thanks to the new roads, and an easy journey from Battam bang.

In conclusion we must say, that we have by no means exhausted the archaeological riches of Combodia. The residents of Phnom Penh undoubtedly go to the Ta Prohm, at Bati and to Phnom Chisor. How many have stopped at the Prasat Neang Khamau, where still exist, unique in Combodia the remnants of a fresco of the beginning of the X century? When going to Kompong Cham, who visits Han Chiei, or Vat Nokor or Banteay Prei Nokor? On the road to Siemreap why not stop at the Prasat Phum Prasat, some 50 metres from the highway which is a unique example of a brick tower of the beginning of the VIII century, or especially a little beyond Kompong Thom, make a slight detour, easy for any automobile, to the Prasat Andet, which dates from a little later in the same century, and from which comes the most beautiful statue in the National Museum at Phnom-Penh? As soon as the dry season is upon us, it will be possible to get to Ankor Borei, to Phnom Bayan, to the various temples of Svay Reing and of Prey Veng.

No indeed, there is no lack of temples in Combodia, and if there is a problem, it is that of choice. Let us hope that little

by little, the net of country roads already undergoing development will become permanent roads. When that happens, the traveller will, however, be deprived of some of the pleasure. For to travel to-day by jeep, at the cost of few bumps, is to appreciate to stop all the more, and one has an opportunity by driving slowly, to discover over and above the ever fascinating sanctuaries, the fascinating, the intimate, the real Cambodia.

(Bernard Groslier in *Kambuja* dated June 15, 1966, pp. 64-67).

A FARMER'S BELIEF

A new visuality in thinking has been created in the farmer of to-day as a result of Community Development Programme; he has opinions to offer on problems of agriculture from his own knowledge, native wisdom and work-experience. With more and more exposure of the farmer to scientific farming, this trend is sure to grow.

But then, one should not be too quick, to jump to the conclusion that scientific farming and its techniques have, at long last, been cracked down upon him. If he does so, he is mistaken; for, there are many 'sensitive areas' in his 'world' that lie like an iceberg beneath the surface of his social and economic activities; these 'areas' in his belief system (for example, his ideas about adoption of improvements in agriculture, about the essentials of good health, his views on family size, and diseases and their treatment and so on) are important and await 'attack' before the extension agencies could empty their merchandise on him.

Agriculture for him is nature, in the raw even to this day, and its established practices in the rural areas have been centred in belief and superstitions that mark the folkways and block 'change'; he often looks upon change as an invasion of his time-honoured rituals by organised attempt to 'control that which one cannot control by reason, judgement and foresight.' To the sophisticated, his beliefs and practices may strike as something 'incongruent to the degree of enlightenment'; but to him, they are life itself and so, one may identify a package of them among the farmers of our villages even to this day.

The commencement of agricultural operations on the onset of the monsoons, depends on watching for good omens—ploughing

and sowing take place only on an 'auspicious' occasion rain or no rain as denoted by the conjunction of stars; the first sod is turned in the field from a 'Blessed' corner; in the art of sowing and transplanting seedlings of paddy and cholam, the women lead, for their menfolk believe that poor harvest would otherwise result.

The faith catches on and the 'elements' overpower him. 'Will I be deprived of the fruits of my labour when the crops come up to expectations by the play of evil effects?' he thinks, and answers this question by displaying an effigy on his farm or sometimes by hoisting a multi-coloured pot to intercept the 'evil eye', so that his crops could be saved.

He knows that the crops now stand to the attacks of pests and he feels that they can be warded off by sprinking a small quantity of ash from burnt straw in the field to the chanting of mantrams. There are farmers who hesitate to keep fertilizers like bone-meal in their houses and to use the same in the houses and to use the same in the field for fear of inviting the wrath of Goddess Lakshmi by polluting the home and the farm. One can see sometimes a half-burnt stick protruding from the porch of his house, as a portend of good harvest and a magic wand to drive away any evil effect on cultivation. He is afraid of welcoming a bumper harvest too; for he feels that a bountiful harvest brings to vivid life a train of ill-luck, and calamities in dozens.

Nevertheless, a farmer now-a-days swings between the beliefs, that have grown with him and are the result of historical and cultural processes and the push of modern technology with the opening of the windows of education on him through the present nation-wide adult education schemes, he may outgrow his past to maintain the equilibrium of outlook towards the future fortified with hope and not with hesitation.

(R. Subramanian in *The Hindu*, 5-2-67.)

FOLK ART FROM CENTRAL ASIA

The State Ensemble of Uzbek Folk Dance was in the Madras city for three days (2-1-67 to 4-1-67) and delighted large audiences in the new University Centenary Auditorium with dance, song and costume. The stage was almost always a riot of glorious colour, with the dancers forming lines, curves and circles with mathematical felicity.

Spontaneously, a feeling of joyousness and an absolute freedom from lasciviousness marked these folk dances; but the whole programme was notable for careful choreography and a sophistication which a folk art cannot have in its original condition.

The area from which these Soviet citizens come has been one in which there has been a clash of religions, cultures and races; and the programme offered a great variety of items representing this fusion. There was even an item like India's Krishna-Gopis dance.

The orchestra on stage consisted of percussion, wind and string instruments, with a piano in the background. The music was never unfamiliar; in fact, with the bevy of beautiful dancers on stage it was only a moment before one realised the Central Asian origins of Indian Moghul dance and song.

But it was the tambourine (doira) which fascinated most. About three times as large as our ganjira, it was handled by the expert Kakhramom Dadayer with a virtuosity which reminded one of kathakali drums. It seemed to speak with a voice of its own in several items; the dance of the two lovers, for instance, and of the shepherd looking for an errant lamb. A solo towards the end was specially noteworthy: the performer used two drums with an acrobatic felicity which came to a climax in a storm of applause.

Some of the dances were pure lyrics, like the opening item, called "Spring". Others were comic, like the doll dance, in which the danseuse had to be wound up as if she were a piece of clockwork! Some told a tale like the 'Pilla' dance about a silk worm breeder who wove a special scarf for her boy friend. The movements and steps were essentially simple but always graceful and the total effect produced by the company, overwhelmingly feminine, was always pleasing. A few solos by the prima ballerina, Mukarrama Turgunbayeva, were more complex in concept and execution. Happiness was the dominant note of the programme, though some items were cast in a more thoughtful mould. Precision, liveliness and *joie de vivre* marked the show.

It was typical of it that the members of the orchestra should change to western dress instead of their traditional constume at one stage! Those who offer folk dance and song before modern audiences often make the mistake of presenting them as if they

have been resuscitated from age-long hibernation. The Uzbek show emphasised all through that it was a very live affair indeed, progressing continuously from Azerbaijanian, Kazakh, Turkman and many other origins into the stream of modern life in Russia's vast spaces where so many ethnic groups are being fused into a nation.

Hindu, dt. 6-1-67.

TRADITIONAL MUSIC INSTRUMENTS

(*A demonstration at the Music Academy, Madras*)

The four-fold classification of musical instruments based on sound-producer, the chordo, aero membrane and idophones, is a unique contribution of India to the musical world. Bharata's Nātyaśāstra makes mention of the wind, stringed and percussion instruments, symbolised by flute, veeṇā and Ḍamaru played by Krishna, Saraswati and Śiva.

Sarva Vādyam was conceived as an offering to the deities in temples through the four channels of Poetry, Vocal Music, instrumental music and dance. Prominence was however given to performance on a variety of instruments while vocal music, dance and recitation of verses played a minor role. Reference to Sarva Vādyam is contained in Kāmikāgamam written 1200 years ago. It was rendered in its entirety only in a few temples in South India. The architect of Sarva Vādyam in modern times was Śri Cheyyur Chengalvaraya Sastrigal (1810-1900) who thoroughly went into literature, systematised and arranged the sequences of the whole programme.

The credit of bringing to light the chracteristics of Sarva Vādyam to present-day connoisseurs goes to Prof. P. Sambamurthi. The idea of Laya Vinyāsa and cross rhythmical accompaniments, he said, were distinct features of Indian music. The total time taken to go through all the 108 items constituting the Sarva Vāḍyam was about four hours. The first part of the programme usually consists of the rendering of Thevāram, Prabandam, Varṇam, Tillāna, Ashtapadi, etc., recitation of verses from Veṇbā, Devarnāma, Arutpā and Kalippā and dancers including Nritya and Nātya. Greater emphasis was laid on playing the instruments—the stringed, wind, percussion and bronze-made pieces (numbering 76 in all). The performance on Sarva Vāḍyam which used to end

by about 3 a. m. was followed by dance recitals, extending upto dawn.

Normally an orchestra with a plethora of instruments was likely to produce discordant and bizarre sound, but when all the instruments of Sarva Vāḍyam were played together as a final item of the programme, the effect was thrilling and breath-taking. Most of these instruments, collected by Prof.Sambamurthi, are on display in the gallery of the Sangita Vādyālaya.

About some of the instruments, Kinneri, an obsolete piece, with three gourds, was the earliest fretted instrument with bones of eagle serving as frets. The ancient Swaramaṇḍali has 32 strings, two for each note. The Śatatantri became Santir (or Santour) in Persia and Psaltery in the Bible, paving the way for the development of clavichord and piano. In Sārangi, the playing technique was noteworthy as the finger nails of the left hand deftly grace the strings on the sides. The reedy sound of Mukha Veena, a miniature Nādaswaram, was a delight to hear. The temple bugles and other brass instruments reminded one of similar varieties found in Western band. The ten-foot long "Thārai" resembled the one played by the Tibetan Lamas. The Nāgaswaram made of steatite (stone) had a rich tone.

The Sarva Vādyam, a skin mounted on a steel frame, was tied to the forehead and played. Pushkaram, a three-faced drum, found in the sculptures of Humpi ruins, was played as an accompaniment in Nataraja's cosmic dance. In the group of Uḍukkai, Eḍakka and instruments of the like, the players produced different notes by artistically increasing the tension of drumhead by squeezing the strings. The Omkara Maṇi was a bell without the tongue. A stick was used to rotate fast along the periphery of the lower part (belly) and the sound gradually increased in volume resulting in the word "Om" being heard intermittently.

The Panchamukha Vāḍyam, obviously representing the five faces of Siva, was used in Tiruvārur and Tiruturaipūndi temples. The five heads of the drum tuned to the Swaras Ri, Ga, Ma, Da and Ni with the pots on the sides for Sa and Pa, the instrument spelt out the notes of the Sāmagāna scale.

(From *The Hindu*, Dt. 9-12-66).

PŪRṆA KALAŚA

Many of us have seen Pūrṇa Kalasa or Mangal Kalasa being established on the doorway on every auspicious occasion or in the Manḍapa where the marriage cermony is performed but few know its significance.

Pūrṇā Kalasa is the prince of Indian art symbolism. It is also known as Pūrnā Kumbha, Pūrna Ghata, Mangala Kalasa, Bhadra Ghata, etc. The symbol has a hoary tradition in literature, art and real life. In Rig Veda we find clear references to the conception of the Pūrṇa Kalasas at various places. There is no doubt that the mystical significance of the Full Vase is our own body which in nature's scheme of things overflows with all kinds of plenty and bounteous treasures.

In the Atharvaveda, the motif is completely explicit. It is installed in the household to propitiate the presiding deity of the home called Sāla. Allied to the traditional motifs of an Indian household marked by plenty and prosperity, is the motif of the 'Woman carrying a Full Vase' overflowing with clarified butter and filled with nectar: Bring hitherto, O Dame, the Well-filled Pitcher, the stream of molten butter blent with nectar, Sprinkle over the drinkers a draught of Amrita, May all our pious works guard this dwelling. (Atharva. III. 12·8).

The symbol of a woman carrying an Auspicious Jar is one of the most charming motifs of Indian art. A very fine to example on the Stupa of Boro-Budar, Java, shows the maid Sujāta approaching the Buddha with folded hands placing a Pūrṇa Kalasa overflowing with lotus buds and flowers near his feet.

There is a school of philosophy which speaks of Time as the cause of the universe. One and Many explain the nature and function of the Full Vase, according to this school. The Pūrṇa Kumbha with its luxuriant growth of flowers and leaves, signifies that the One, which is silent, eternal and unmanifest, becomes the Many, which is visible to the eye. The Many represented in the form of the buds, flowers, and the leaves overflowing the Vase are rooted in the One.

The conception of the human body as the Full Vase continues in Indian religious thought to this day. In each household, on every auspicious occasion, the Kalasā is placed near the doorway and in the Mandapa where the marriage ceremony is performed.

In each ceremony, the Kalasā as representing the human body, or which is the same thing as the created world, is the first to be worshipped. Hymns are uttered in praise of the Kalasā saying that Brahma, Vishnu and Shiva reside in the bottom, belly and mouth of the Auspicious Jar. Clear pure water consecrated with sacred herbs and leaves is filled and decorative patterns are made on the body of the Kalasā. Worship with flowers and saffron is offered. A burning lamp is put on the lid of he Kalasā. The Vase is placed on the ground which is artistically decorated with architecural patterns and beautiful motifs. Thus installed, the Kalasā serves as the nucleus of the ceremony.

Kalasā is also the symbol of fertility, filled as it is with Waters of Life. At the time of child-birth, the mother holds a Pūrṇa Kalasā and walks with it to the nearest well, or pool of water to offer worship as the latter represents the bigger source of the same waters of creative life. At this time water is taken from the well and mingled with the water in the pitcher held by the mother, a significant symbolic ceremony denoting that the life force in the Pot is being replenished from the Plenum of cosmic life-force outside. The human body represents its limited manifestation whereas the life-force surrounding it is boundless and measureless.

(I. Bhatnagar in *HWM*, 2-1-67)

THE MONGHYR YOGA CONVENTION, 1966

A Yoga Convention, perhaps the only one of its kind anywhere in Northern India, recently concluded at Monghyr after seven days' deliberations. During the numerous sessions of the convention, delegates had prolonged discussions and practical demonstrations under expert guidance. The delegates included a sprinkling of visitors almost from everywhere, but especially the European countries Norway, Finland, Holland, Czechoslovakia, Russia, England, Japan and the United States. The fourth convention is to be held next year at Gondia and the fifth in 1968 in Bombay.

The convention was a mixed gathering of practitioners of yoga and people from the affluent and sophisticated social strata in India and abroad in search of physical fitness and spiritual solace in the modern world. Monghyr, the venue of the conven-

tion, is a small district town with a long and historic past on the bank of the Ganga where a regular School of Yoga has been set up. This school has sponsored an International Yoga Fellowship. The Mahabharata which brought to light yoga in all its aspects records Monghyr as Modgiri in the Sabha Parva where Karṇa battled against a local chief and where a "Karṇa-chaura" on a high knoll within Monghyr Fort still continues with its traditions of Karṇa's benevolence. Long before Karṇa, however, Muni Mugdal had his ashram here. It is from him that this ancient citadel took the name Mudagiri, subsequently elided into Mudgiri and finally anglicised into Monghyr. With the fall of Mir Qassim's citadel at Monghyr, the road to Delhi for British supremacy in Northern India lay open.

Twelve sanyasis were among those who spoke at the convention. Swami Satyananda, founder of the Bihar School of Yoga, declared yoga as the culture of to-morrow, which should help to unite all mankind without distinction of race or creed. Behind the International Yoga Fellowship sponsored by the school is a sanyasini, formerly Srimati Leela Verma who has given up the life of a householder to preach yoga all over the world.

Swami Purnananda of the Gyanashram of Kerala thought there was no path to salvation except through the process of gyan-yoga. Swami Manuvaraja, founder of the Yoga Sadhanashram of Ahmedabad looked upon yoga as a process of self-purification. A South African delegate cautioned against yoga being used for demonstration as a physical gymnastic, which it was not. Its real purpose was wisdom rather than mere knowledge. Swami Shivananda of the Himachal Ashram Kamakshya (Assam) in a paper on pyschotherapy thought that many social indisciplines could be effectively curbed through yogic methods. Eighty-year-old Einar Beer, director of the Maitreya University in Norway, declared that he had come to India to explore the path of peace, enlightenment and holiness. Mr. M. S. Golwalkar, chief of the Rashtriya Swayam Sewak Sangh, commended a correct study and practice of the yogashastra.

Prof. Tripurari Chakravarty of Calcutta University explained how yoga was a philosophy and a science of life. Mr. M. D. Zaffet, editor of The Mirror, Bombay, said yoga was really a divine power attainable through discipline and self-control. Dr. H. N. Banerji, director of the Department of Para-Psychology in

Rajasthan University, appealed for research into super-sensory knowledge of individuals who were able to recall details of their immediately previous lives. Mr. William Hughes of the U.S. and Miss Roma Blair of Australia took the diksha of sanyas, taking the names, Swami Vimalananda and Nirmalananda.

(Abridged from *The Hindu* 16-12-66)

YOGIC CULTURE

Proof of the growing popularity of Yogic culture in Kerala is afforded by the larger number of Panchayats coming forward to introduce it in their areas. They have even offered to the State Government that they would share the cost of the scheme, which consists mainly of the salary of the instructors. This interest on their part has doubtless been aroused by the encouraging response to the Yogic culture programme, which already covers 137 out of the 921 Panchayats in the State.

A no less significant development is that Yogic culture has votaries in all the communities in Kerala. It marks a welcome departure from the tendency to view Yoga as only a Hindu way of life. Yogic culture thus holds promise of growing out of its present state of being a purely Government-sponsored programme and finding a mass base in Kerala.

Non-Communal

A testimony to the broadening outlook in this matter is seen in the ardent advocacy of Yogic exercises by Mr. P. P. Ummer Koya, former Minister and now a member of the State Public Service commission. When the scheme was inaugurated in 1962, he said: "If to-day we pay some attention to Yogic culture, it is because we have become conscious of its worth. If we propagate this culture in all our Panchayats and schools, it will certainly bring about a wonderful change in the health of our people."

The mantle would indeed be falling on the right shoulders with the Panchayats showing their readiness to undertake the responsibility for promoting this activity. The development of physical culture is one of the authorised functions of the Panchayats, which are also competent to provide financial aid for it from their own funds. Apart from their proven efficacy for rejuvenating the body and invigorating the mind, Yogic practices are also

ideally suited to the limited means of the Panchayats. They require very little investment unlike the expensive paraphernalia of modern sports and games. They can also be practised anywhere, and by anyone—young or old, man or woman.

Kerala is the only State in India to have a Department of Yogic Culture. The idea when the Department was formed in April 1962 was to introduce Yogic culture in all schools and Panchayats from January 1963. Sixty instructors were appointed, given a short training and deputed to selected schools and Panchayats from January 1963. The programme in the schools, had, however to be given up because of the poor response from the institutions.

A reason given for the lack of interest in schools is the feeling that Yogic exercises are not suited to children. The Yoga Committee, which had prepared the detailed scheme, had suggested confining the exercises to the pupils of the age of 12 to 15 in schools. It had also drawn up graded exercises suited to particular age groups.

Impressive work has, however, been turned out by the Instructors. They trained 12,432 persons in 1963-64, 12,287 in 1964-65 and 16,299 in 1965-66. Mr. R. Kesavan Nair, Director of Panchayats said that during his inspection tours he was told that may persons had testified to their being cured of some longstanding ailments.

Instructors

The Department of Yogic culture is paying grants to some 30 private institutions imparting instruction in Yogic culture. Most of the instructors, who were working on a contract basis, have now been recruited by the State Public Service Commission. The 137 Panchayats to which they are posted, are evenly distributed in all the nine districts. Each instructor also looks after one or more of the contiguous Panchayats. The instructors have been assigned the responsibility of organising a centre in every ward in a Panchayat and adhere to a regular schedule of visits to each centre by rotation. Mornings and evenings are considered best suited for the exercises apart from being convenient for organising this activity.

The Government is considering a proposal to transfer the control of the Department of Yogic Culture from the Education

Department to the Directorate of Panchayats as the work is now confined to the Panchayats. It is felt that the Yogic culture could be more effectively popularised if the recommendations of the Yoga Committee are implemented fully.

The Yoga Committee had suggested among other things, the need for organising research and publication. According to the Committee, considerable material is available for publication and there is also scope for further study and research about the efficacy of Yoga and particular exercises in preventing or curing ailments.

Syllabus

The syllabus prescribed by the Yoga Committee for the training of instructors is fairly comprehensive. It includes all the Asanas, knowledge of elementary physiology and anatomy, preliminary courses in massage and first aid lessons in ethics and morality and precautions and limitations in yogic exercises.

The efforts to revive interest in Yogic culture in this area goes back to the time when Dr. C. P. Ramaswami Aiyar was the Dewan of Travancore. He initiated a scheme of instruction in Yoga Asanas under the auspices of the Travancore University, but it did not meet with success. Again, when Mr. Pattom Thanu Pillai was Chief Minister of the State in 1954, it was decided that Yogic culture should form part of the educational curriculum. But before the scheme could be implemented his Ministry went out of office. Mr. Pillai, however, found it possible to revive this scheme when he became Chief Minister again in 1960. He said: "For leading a peaceful and contented life free from religious bigotry and class rivalries, an equipoise of mind is indispensable and Yoga Vidya is the surest way of imbibing this."

(From *The Hindu*, 14-9-66)

THE MADRAS STATE SANGITA NATAKA SANGAM FESTIVAL, 1967

Unlike the highly sophisticated scientific music and highly developed Bharata Natya, folk dance and folk music are an integral part of the village community of South India. To give a fillip to these arts, the Madras State Sangita Nataka Sangam, organised a three-day festival from January 14 to 16 on the lawns

opposite to Rajaji Hall, at which several troupes presented items of folk music, dance and drama.

The rich and colourful programme included, bommalāṭṭam, villupāṭṭu, oyilāṭṭam, lāvani, poikāl kudirai (dummy horse), peacock dance, kaichilambu, terukoothu, kalaiāṭṭam, naiyāndi-mēlam, karagam and kāvadi āṭṭam and were greatly enjoyed by the vast gathering which included several American and British women. But, one missed the social and community dances like kummi and kolāṭṭam in which groups of girls took part. The qualities of spontaneity, naturalness of expression, freedom almost bordering on abandon—at the same time subject to a sense of discipline and more than all these—vigour, vitality and virility were evident in many items.

The Puravī Āṭṭam (dummy horse dance) by Madras Ganesan and party was a spectacular item and was exciting at times. To the tune of vigorous background music, the players in colour costumes with their lavishly decorated horses indulged in various kinds of rides and pranks and exposition of short themes. This art which is a peculiar product of Tanjore patronised by Chola Kings has now become revitalised, refined and modernised too. In addition to simple and lilting folk rhythms, these artistes use at times the jathis of Bharaṭa Nātya and Kathak styles, which have become widely popular.

Perhaps the most coveted items which captivated the audience were the Kāvadi and the karagam. The kāvadi dance by S. V. Sundaram of Madurai was very well received by the gathering. He was repeatedly cheered for his superior artistry, with many a pose and movement in rhythm, all the while balancing the kāvadi on all parts of the body and finally on his head, unaided by the hand.

The Karagam was a spectacular item in which a brass pot was made to balance on the head, neck, shoulders and back of the dancer, to the refrain of devotional folk melodies.

The "Therukkoothu" of Natesa Thambiran and party gave one a peep into the traditional style and costume of the art. They staged "Prahlādha Charitram" to the background music of simple folk melodies expanding the theme. The "Kaichilambu" of Tirukalathi and party of Kancheepuram was an interesting and

novel item, with the dancers holding silambus in their hands and singing and dancing in various poses and attitudes and expounding a story.

The lāvani duet sung by Smt. Mayuram Jayalakshmi and party was an attractive item involving the arguing out of a theme in music. The Villupāṭṭu with a long bow, bedecked with jingling brass bells, a mud pot, uḍukkai and cymbals for other instruments, is a traditional song in vogue in Southern districts and Pinnakulm Kolappa Pillai and his party gave a neat exposition of it.

(From *The Hindu*, 20-1-1967)

SECTION VIII: NOTES AND NEWS

11-8-1966. Over a hundred varieties of grape, including some of the finest Russian, Yugoslav, Italian and Californian strains, can be grown on a commercial basis in Northern India, experts claim. Several plots of land between the Jumna and Ganges rivers were planted with vines in an experiment conducted by the National Horticultural Research Station at Meerut, some 50 miles north-east of Delhi. The growers have just had their first rich harvest, and Dr. Ayodhya Prasad, the director of the project, estimates that an acre of vineyard could yield an annual income of nearly 30,000 rupees for an annual outlay of 6,000 rupees. (*Unesco Features*, No. 487, p. 81)

11-8-1966. The Tokyo daily "Asahi-Shimbun" recently sent Unesco a cheque for 300,227,861 yen ($ 830,874) as a contribution towards saving the temples of Abu Simbel.

The money was raised by a Tutankhamen exhibition organized by the paper in Japan during 1965-66 which attracted some 3 million visitors. The contribution is one of the largest from a private source for the Nubian campaign.

In 1963, the same paper set up an exhibition on "Five Thousand Years of Egyptian Art," with proceeds going to the same cause. (*Unesco Features*, p. 1, No. 487).

11-8-1966. The establishment of a permanent gallery specially designed so that the blind can "see" works of art through their sense of touch is reported in the latest edition of *Museum News*.

The gallery, at the North Carolina Museum of Art, enables the blind visitor to be completely self-sufficient once he arrives at the door. At the entrance he finds instructions in braille and a relief map of the gallery with braille labels indicating the exhibition space, library and study area. The visitor is then guided by a rail past the exhibits, which are laid out on a counter three feet above floor level and most of which are small enough for him to pick up and handle.

The opening exhibition starts with a Stone Age carving and continues with sculptures from many ages and civilizations right up to the present day. Famous sculptors represented include Houdon, Rodin, Renoir, Degas, Maillol, Braque and Henry Moore. Some of the sculptures are placed in front of tapestries and fabrics of their period, whose texture can also be appreciated by the blind. (*Unesco Features*, No. 487, p. 3).

31-8-1966. The first Assam Folklore Conference at Indiana University in Bloomington, Indiana was held this summer. Some 100 scholars from several centres including India attended. The conference offered a special opportunity to meet folklorists. Other nations represented were Pakistan, Japan, Korea, the Philippines, the Republic of China, Malaysia and Nigeria.

It led to the establishment of the Society for Asian Folklore, to encourage communication, research, publication, fieldwork, and archival work in comparative Asian folklore. Although the society has been operating at Indiana University since 1963, it was formally organised at the conference with a constitution, officers, and an executive board.

Exhibits of Asian folklore materials, art, and music were on display during the conference. (*American Reporter*, Aug. 1966, p. 10).

31-8-1966: Forty-nine Indian students, 36 girls and 13 boys, left Bombay last fortnight, for a year's stay with American families and study in U.S. high schools under international scholarships awarded by the American Field Service (AFS).

This is the fourth batch of Indian students under AFS sponsorship to go to the United States. This year's group brings the total to 188 since the AFS programme was extended to India.

The students will be living in American homes as members of the family, learning about life in America at first hand — and informing their hosts and host communities about the culture and life of India.

AFS began its scholarship programme in 1947. Since then, it has taken more than 22,000 students from 74 countries for a year's stay with families and study in more than 2,800 communities throughout the united States. (*American Reporter*, Aug. 1966).

2-10-1966: The British Museum, which has one of the three largest collections of printed books in the world, has just completed the publication of its general catalogue, covering 500 years from the dawn of printing in Britain down to 1955.

Containing over 4 million entries in 263 large volumes, the catalogue is the world's largest single publication to date. It has taken nearly seven years to produce, but this is lightning progress for a work of this kind. An earlier British Museum effort, began in 1931, had only reached letter D by 1954 when it was abandoned.

Publication was speeded by cutting out almost all editorial work and producing a photolithographic edition of the working catalogue in the Reading Room. The difficulty of re-arranging the entries which are out of order in this catalogue was overcome with the help of a specially designed camera with variable field of vision ranging from sections 15 lines deep to a single line. Using this camera, it was possible to photograph the entries selectively, in the correct sequence, on continues film.

Over the past six years, copies of four 500-page volumes have been coming off the presses every month. 750 copies of each volume were printed on some 500 tons of all-rag paper. The complete catalogue has already been delivered to libraries in 40 countries. (*Unesco Features*, No. 481, p. 6).

4-10-1966: The Tirupati Tirumalai Devasthanam (Andhra State) which has decided to send Rs. 1·5 lakhs annually to preserve and spread the Śākhās of the existing Vedas will invite teachers of those sākhās in Gujarat, Madhya Pradesh and Orissa to accept teaching assignments in Tirupati.

If it is not possible for the teachers to come to Tirupati, students from here will be sent to their places for learning the sākhās, and they, in turn, will be asked to train students here.

9-10-1966: What is progress? To the average mind it is synonymous with modernity, change and the discarding of old ideas. But there is a fallacy in such an interpretation, and Dr. Radhakrishnan, in his forceful plea for preserving what is valuable in India's cultural heritage, has exposed it. "We talk of modernity. The people are trying to get rid of many of our old standards and asking for a modern interpretation. I am also a modernist, but I believe that modernism consists in preserving whatever is valuable in our ancient heritage and discarding whatever is not of value," he said.

Much the same idea was expressed many years ago by a Western thinker, Edmund Burke, when he said: "People will not look forward to posterity, who will never took backward to their ancestors." (*Indian Express*).

27-10-1966: Mr. Biswanath Das, Governor of U.P., inaugurated the twenty-third session of the All-India Oriental Conference in the Aligarh University today. He said: "Even during the dark days of slavery and British domination Indian systems of philosophy had an established reputation. After nineteen years of independence those systems have not yet been given their due place in our universities". The dynamic Indian mind, he said, had become static and the responsibility for this rested with dogmatic orthodoxy. Most English educated men with their prepossessed minds showed eternal preference for anything west being cut off from their culture and traditions. The recommendations of the Radhakrishnan Commission that our system of education should have its roots deep in the traditions and culture of the country were justified in the existing conditions.

Oct. 1966: *Artrends,* July-October, 1966: Commenting on the present day trends in painting in India observes: More and more people all over the world today seem to realize that, apart from the sense of contemporaneity, one of the more significant aspects of a modern artists' work can be the expression of his racial or national ways of thinking and feeling and shaping. In the Indian context it is fairly accepted that the contemporary artist has to pass through the school of world art re-interpreting to himself the message of his ancestors. He knows that he must from now on paint or sculpt in the light of a new awareness of his own tradition and the lesson of the art of modern West. This is possible only if he has the necessary historical sense to perceive traditional values in relation to time and experience. It is therefore not un-common to find many a painter today title even his modern abstract pictures 'Ganga Mata' or 'Nataraja' in the vain belief that he is thereby making his pictures Indian and world-wide contemporary. Futile as this trend may be it indicates that the Indian painter has after all begun to feel that he cannot continue to deny the tradition of his ancestors to any advantage. A more complete realization of the situation may follow later.

2-11-1966: Public opinion surveys to measure the average citizen's knowledge of and attitude towards Unesco are being carried out in several countries on the occasion of the Organization's 20th anniversary. The results of a survey already completed in Japan were published recently. Based on

personal interviews with a sample of 3,000 men and women over the age of 20, the survey was conducted in more than 200 towns and villages throughout the country. According to the Japanese report, 61·7% of those interviewed said they "had heard" of Unesco. Of these, more than half correctly identified the major objective of Unesco as the promotion of collaboration among nations through education, science and culture. (*Unesco Features*).

2-11-1966: A handy little booklet has just been published with the aim of providing for Western music-lovers a general background for appreciating Asian music. Entitled "An Introduction to Asian Music", this booklet, published by the Asia Society of New York, gives in nine short pages an eminently clear and concise account of the leading systems of Asian music, and explains the aspects most unfamiliar to Western ears. There is also a short list of books for further reading, and a selection of the recordings of Asian music available. (These include two of the anthologies of Asian music published under the auspices of Unesco).

Copies of the booklet may be obtained free of charge from The Asia Society, 112 East 64th Street, New York, N.Y. 10021. (*Unesco Features*).

6-11-1966. The Maharastra Itihasa Parishad held its first session on 6th and 7th November 1965, over which Dr. H. D. Sankalia of the Heras Institute Presided. Dr. C. D. Deshmukh delivered the Inaugural Address. The research papers presented were grouped under 3 heads (1) Ancient, (2) the Sivaji and (3) the Peshwa and British periods, scholars from various parts of Maharashtra attended. (*Indica*, Vol. 3, No. 2, p. 129).

12-11-1966: The leaves of the ginkgo tree provide a cure for colds in just ten to fifteen seconds. And the cure lasts long. This is a discovery by Dr. Joachim a. Volkner, a Berlin ear, nose and throat specialist.

The ginkgo tree, whose leaves have the shape of a huge fan, was made known to Europe by Goethe who, besides being a great poet, was also a naturalist. In Europe the tree can be seen in Hamburg's Jenisch Park and Botanical Gardens. Dr. Volkner had a solution made of the essence of the ginkgo tree inhaled by his patients suffering from chronic catarrh and bronchitis of varying degrees of severity. The inhaling produced miraculous effects. The scientific conclusions were: The cells of the mucous membranes are harmed by chronic coughs and colds. Some of the substances in the cells press against the cell walls and even penetrate them and the microbes disappear. (*German News*).

Nov. 1966: Unesco's 20th anniversary celebrations on 4th November were marked by the visit of the French Head of State, President de Gaulle, who addressed the delegates of the Organization's 120 Member States meeting in Paris for the biennial General Conference. Accompanied by his Ministers for Culture, M. Andre Malraux, Foreign Affairs, M. Maurice Couve de Murville, and Science, M. Alain Peyrefitte, General de Gaulle was received by Prof. Bedrettin Tuncel (Turkey) president of the General Conference, and M. Rene Maheu, Director-General. The morning session was opened by Prof. Tuncel, who stressed that one hundred heads of state and governments had sent messages to Unesco on the occasion of the anniversary.

Then the Conference was addressed by M. Maheu and General de Gaulle. During the afternoon session, the delegates heard speeches by Mr. Mohammed El Fasi (Moracco), chairman of the Executive Board, Princess Ashraf, representing her brother the Shahinshah of Iran, and Mile Jeanne Chaton, chairman of the Permanent Committee of International Non-Governmental Organizations, as well as messages from Mr. Abdul Rahman Pashwak, president of the U.N. General Assembly, and U. Thant, Secretary-General of the United Nations.

The Conference then approved by acclamation a declaration of principles of international cultural co-operation which was presented to it in the name of the Executive Board by Mr. Prem Kirpal of India and M. Julien Cain of France. In its first article, this declaration states that "each culture has a dignity and value which must be respected and preserved." It lays down guidelines for nations concerning relations and exchanges in the fields of education, science and culture. It stresses that "in spite of the improvement of techniques facilitating the development and diffusion of knowledge and ideas, ignorance of each other's ways of life and customs is still an obstacle to friendship between nations, to peaceful co-operation and to the progress of mankind."

Finally, the conclusions of a round table in Uesco's contribution to peace — held from 31st October to 4th November — were presented to the Conference. These conclusions are in the form of a solemn appeal to all peoples and all governments "to reject war once and for all as an instrument of their international policy, to respect the right of all peoples of self-determination and independence... and to condemn all forms of direct or indirect aggression or of interference in the domestic affairs of States..." The signatories of the appeal include three Nobel peace Prize winners. (*Unesco Features*).

1-12-1966: Starting in Belgium on January 12th, a troupe of 21 Indian artistes, led by the Bangalore dancers Krishna Rao and his wife Chandrabhaga Devi, will tour Europe performing dance-dramas, classical dances and folk dances. During the tour, which will last five months, the dancers will also appear in Denmark, Sweden, Norway, Finland, Czechoslovakia, Germany, Austria, Switzerland, Italy and France. The programme includes the famous dance-drama called "The Temptation of Buddha," which re-enacts the temptation of Prince Gautama during the 24 hours before he became Buddha. The tour is sponsored by the Asian Music Circle (International President Yehudi Menuhin), which is organizing the visits to Western countries of other Asian musicians and dancers during 1967, including Saran Rani (sarod), Ustad Rais Khan (sitar), and a troupe of Kathakalai dancers from Madras State.

9-12-1966: Dr. Karan Singh, Governor of Jammu and Kashmir, inaugurated the week-long celebrations relating to Homage to Kalidasa at Ujjain Festival on November 23, 1966. The function was held in the Vikram Keerti Mandir, a modest memorial to King Vikramaditya. This year's exhibition of paintings and sculptures was based on "Shakuntalam." This was organised with the co-operation of the M. P. Kala Parishad, Gwalior.

In all, 126 paintings were sent by 111 Artists. The first "Kalidasa Puraskar" award of Rs. 750 was won by Sri Radhacharan Bagchi of Shantiniketan for his painting, "Abhijnan Shakuntalam". The second prize was awarded to Sri Jayant Parikh for his painting "Prem-Patha." Four more awards, two of Rs. 250 each and two of Rs. 200 each were also given.

Cultural troupes from Mysore, Madras, Bombay and Bhopal participated in this year's festival. The troupe from the Maharaja's Sanskrit College, Mysore gave a performance of "Shakuntalam", Sarsalaya, Madras, staged "Shakuntalam" Ballet; Sur Bharati of Bhopal staged "Kalidasa Charitam" and Sushri Damayanti Joshi of Bombay gave a performance of Vikramorvashiyam Ballet.

The performance of Shakuntalam Ballet by "Sarsalaya" was adjudged the best and was awarded the "Svarna Kalasha" this year.

The literary programme was divided into four sections each dealing with reading of research papers, popular lectures, symposium and inter-university and inter-collegiate Sanskrit-Hindi debates.

24-12-1966: Prime Minister Mrs. Indira Gandhi, Acharya (Chancellor) of the Viswabharati University at Santiniketan presiding over the annual convocation of the University observed that the most important task of all universities in the country was to effect a synthesis of the most cherished values of Indian way of life with the highest ideals of world culture. "Education is much more than preparation for a career or a means for acquiring skills for particular professions. The best education is at once a means and a fulfilment. Teachers and students of universities should look upon their intellectual work as the function and expression of their whole being. The major task of our educationists is, therefore to stress this creative aspect of university life. But this sense of common intellectual endeavour is conspicuously lacking in many of our universities."

1-1-67: The Swiss National Commission for Unesco has created a Foundation for Adult Education. Announcing this recently, Dr. Marie Boehlen, the president of the adult education section of the National Commission, said that the Foundation was intended to be a tribute to Unesco on the occasion of its 20th anniversary; due, to a considerable extent, to suggestions made by Unesco, it would answer a currently felt need in Switzerland.

1-1-1967: A new city is to be built near Pondicherry, India, to house an international community of 50,000 people from all countries. It is to be called Auroville, after the great Indian spiritual leader, Sri Aurobindo, who died in 1950, and will be based on the spiritual centre ('Ashram') which he founded. The aim is to bring together in this new city the values and ideals of all civilizations and cultures.

A team of 10 French architects and technicians have drawn up the plans and will supervise the construction: four zones — residential, international, cultural and industrial — will radiate from the Temple of Unity in the centre of the city. The city will be built in stages over the next 15 to 20 years. The launching of the project was planned to coincide with the 20th anniversary of Unesco. (*Unesco Features*, No. 496, p. 6).

1-1-1967: The music of Japan, little known and less understood in the West, is now made more readily available for study and enjoyment by the appearance of six long-playing records in the *Musical Anthology of the Orient* Unesco Collection. Each record comes in a handsomely designed folder, containing a thorough introduction and commentary, photographs of instruments, musicians and dancers, and explanatory musical notations. Most of the recordings were originally made by the Japanese Broadcasting Corporation (NHK), and the technical quality is excellent. (*Unesco Features*, No. 496, p. 4).

7-1-1967: India's first Ayurveda University was inaugurated at Jamnagar by Mr. Morarji Desai, chairman of the Administrative Reforms Commission.

At a special function presided over by the Chancellor of the University, Mr. C. M. Trivedi, Mr. Desai stressed the need for a scientific study and deep research in this Indian system of medicine so as to strengthen people's confidence in it.

Mr. Morarji Desai congratulated the Gujarat Government on establishing this university and said this step of the Government would help in popularising and enriching Ayurveda.

He called upon the Vaidyas to practise with a full sense of responsibility and widen their knowledge. They should unfold the great wealth of Ayurvedic knowledge to the people.

8-1-1967: The Remarks of the Chief Justice of the Madras High Court at the Founder's day celebration of the Annamalai University that the humanities were suffering neglect sounded a refreshingly unorthodox note. Mr. Ananthanarayanan went on to warn his audience that a culture not nourished by the life-giving sources of our own music, drama, literature, history and arts must necessarily be truncated and jejune. Apart from throwing his weight against the current tendency to give top priority to science and technology, the speaker has included the fine arts within the scope of the humanities which the universities should teach. At present, painting, drama and music scarcely figure in the degree courses and are usually taught in special institutions, if at all. It is not the case, however, that subjects like history, economics, literature and law are "neglected". A large proportion of college students still read these subjects for the degree. What is true is that the majority would like to opt for science and technology, because they seem to lead to better careers. Yet there should be no lack of opportunities in terms of professional achievement for those who shine in the humanities. Perhaps the college courses in these subjects would become more attractive if they were less theoretical. A graduate in literature ought to be able to write salable articles for the Press, playlets for the radio and stories for the films. If he has learned foreign languages he ought to be able to do effective translation work. An economics graduate should be able to compile statistics for industrial or financial firms. But the kind of teaching given today in the colleges is only remotely related to such practical activities. It is the postgraduate courses that offer specialisation. Yet the majority of students cannot afford to go beyond the first degree. (The *Hindu*, 8-1-1967).

28-1-1967: The UNESCO has decided to give a biennial financial grant of Rupees one lakh to the Southern Languages Book Trust to publish a Tamil edition of the monthly Courier. The *Courier* is a monthly UNESCO periodical containing the latest and most important information and developments in the world of education, science and culture. It is published in 16 languages and has a circulation of 500,000 all over the world.

28-1-1967: Twenty-five distinguished craftsmen of India received national awards for their invaluable contribution to the nation's cultural and aesthetic attainments, at an impressive ceremony held at New Delhi.

The awardees received an Angawastram plaque as well as a cash award of Rs. 100, each.

Among the 25 awardees, two were women. One of the awards, for miniature painting on nirmal wares, was given posthumous.

Three of the 25 awardees hailed from Andhra Pradesh, two from Bihar, one from Delhi, one from Tripura, three from Kerala, one from Madhya Pradesh, three from Madras, one from Punjab, one from Gujarat, one from Goa and one from Nagaland.

The crafts for which the awards were given covered bronze casting to lacquerware work, miniature painting in nirmal work in ivory carving, silver filigree work, pottery and tribal art ware.

Jan. 1967: Eleven hundred and forty-four delegates — including 60 ministers — representing 120 Member States took part in the fourteenth session of the General Conference which was held at Unesco House from 25 October to 30 November 1966. Mr. Bedrettin Tuncel, of the Turkish delegation, was unanimously elected President of the Conference. The Conference discussed the Draft Programme and Budget for 1967-1968, and devoted special attention to the question of future programmes and to the three major items on the agenda concerning colonialism and racialism, development and peace. In the field of culture, in particular, it is proposed to make a long-term study with a view to "ensuring for all men an increasingly full enjoyment of their common cultural heritage and full participation in cultural activities. In the education sector, priority is given to educational planning integrated in overall planning for economic and social development, initial and in-service training for teachers, and improvement of the status of teachers; functional literacy; the utilization of new methods in education, particularly audio-visual techniques; out-of school education for youth and lifelong education for adults; access of women and girls to education. In addition, increased emphasis will be given to questions of school guidance and access to higher education, education for handicapped children, and education for international understanding. In the field of natural sciences, the most important projects are those relating to the life sciences, conservation of natural resources, and the application of science to development. In continuation of the East-West Major Project, which has now been completed, a programme will be initiated for the study of different cultures — Eastern, African, Latin American, etc. — recognized as having a universal significance. As regards the protection of the cultural heritage of mankind,

Unesco will pursue its efforts to save the monuments of Nubia and will also assist in co-ordinating efforts to repair the damage caused by floods to art treasures in Florence and Venice. It will encourage tourism as a factor in the protection of culture and in promoting economic development.

Lastly, in the field of communication, taken in the broadest sense of the term — the diffusion of knowledge and the international flow of ideas through the modern information media — there will be considerable strengthening of the Organization's action concerning documentation either by helping Member States to improve national services or by promoting international co-operation. (*Unesco Chronicle*, No. 1, Jan. '67, p. 3).

28-2-1967: An amount of Rs. 256 thousand has been sanctioned as grant-in-aid to various learned bodies and men of letters engaged in the promotion of education in Pakistan. (*Pakistan News*, Vol. XI, Issue 3, New Delhi, Feb. 28, 1967).

Of this amount, Rs. 114 thousand will be provided to the families of artists, journalists and men of letters who helped promote the cause of education and culture in the country.

1-3-1967: A major exhibition entitled "Jawaharlal Nehru and his India" was inaugurated in Unesco House in Paris recently by M. Andre Malraux, French Minister of State for Cultural Affairs, and M. Rene Maheu, Director-General of Unesco. Brilliantly conceived and laid out, the exhibition was created by a team of the Indian National Design Institute, working under the direction of the designers Charles Eames, his wife Ray and Alexander Girard. It contains more than 1200 photographs chosen from some 25,000 in public and private collections, including the Nehru family album, as well as manuscripts of books and letters which Nehru wrote while in prison; mementoes such as Nehru's Harrow boater; silks, cottons and objects of everday life in India; uniforms, flags and other trappings of Imperial days; banners and posters used by the nationalists before Independence; and musical instruments, paintings and sculptures. The accompanying texts are taken mainly from Nehru's own speeches and writings. (*Unesco Features*).

7-3-1967: Dr. Premnath Kirpal, Secretary of India's Ministry of Education concluded a month-long visit in the United States on March 4. He said that education is the key to national development and that India needs a revolution in its educational system to trigger off revolutionary changes in its social, economic, political and cultural life.

Dr. Kirpal believes that all present models of a university are outmoded because they were born in a tradition-oriented society. The time, he said, has come to search for models more relevant to our time. He points out that the university not only in India but in all the developing countries needs to develop a more contemporary model that is both functional and evolutionary. (*News Feature*).

25-3-1967: Talking to the *Youth Review* Correspondent, the reputed art historian of India, Dr. Nihar Ranjan Ray observed that from the 7th century A.D. up to the Mogul period, the Indian painting seems to have

been under the strong influence of the Central Asian traditions. He said: "Of late certain new documents of the Indian painting of the Sultanate period have come to light. These paintings do not fit in with the classical traditions of Indian paintings which were characterised by its three-dimensional qualities, full modelled roundity of lines and forms and naturalistic disposition of the vegetable, animal and human figues....In Leningrad Hermitage in Tashkent and in Azerbaijan I have come across some places of Central Asian paintings of the classical period. These paintings have great similarity with the Indian paintings which marked the departure from classical Indian traditions and style. For in these also the emphasis is on the second dimension with the flattened form and sharp and nervy lines." (*Youth Review*, Vol. 3, News Weekly, Mar. 25, 1965, No. 12, p. 3).

27-3-1967: The Lalit Kala Akademi and the Museum of Modern Art, New York present at New Delhi an exhibition of "Two Decades of American painting". The *Span*, March 1967 writes: "The display is a visual report on some of the most controversial, exciting and radical developments ever to take place in the history of Art". The exhibition offers the best work of some of the most prominent names in U.S. art. An outline of the main trends in contemporary American painting following a selection of works from the exhibits appearing in the *Span* observes: "One point that is beyond all question is the provocative nature of American art to-day. Reaction may range from derision to the wildest approval, but it will not leave the viewer unmoved." The Span carries seven reproductions on pp. 21 to 23.

28-3-1967: The Vishva Hindu Parishad, an organisation to consolidate and strengthen Hindu society, will take effective steps to check conversion of Hindus to other faiths. Those proselytes who wish to return to the Hindu fold will be administered Prayaschitta and other appropriate rites for their re-admission.

The three-day Vidwat Sadas of the Parishad, held at Madras under the guidance of Acharyas and Dharma Gurus, decided to preserve and promote the Hindu religious faith among the masses by popularising mass prayers, community festivals and chanting of God's names, on a large scale. To help maintain Samskaras (rites), Acharas (conduct) and faith of Hindus living overseas, Pracharaks will be trained and deputed to various countries. Wherever necessary, temples and centres of religious instruction will be established for their benefit. (The *Hindu*: 30-3-1967).

March 1967: The second meeting of the World Council of World Union will be held between the 12th and the 16th of August this year in Pondichery. As a World conference it will hold a seminar on one of the most important questions of our time: Education for One World. The conference will be inaugurated by Dr. C. D. Deshmukh, President of the India International Centre, New Delhi. (*World Union Focus*).

3-4-1967. Fifty historians from all over India and three others from Britain began a 11 day seminar at New Delhi on "modern techniques in historical studies" to give the study of history a new perspective by relating it to social sciences. (*Nagpur Times*, p. 5, column 4).

NĀTYADARPAṆA OF RĀMACHANDRA AND GUNACHANDRA — A CRITICAL STUDY: By Dr. K. H. Trivedi, M.A., Ph.D., Kovid 1966, pp. VIII, 340. L. D. Institute of Indology, Ahmedabad-9. Price Rs. 30/-.

Rāmachandra, the senior co-author with Guṇachandra of Nātyadarpaṇa, a sanskrit treatise on dramaturgy, was a Jaina monk and remarkable personality in the realm of literature. He was put to death for his convictions by being forced to sit on a pedestal of red-hot copper. (p. 214). Being the most brilliant of the pupils of the famous Hemachandrāchārya, (c. A.D. 1100-1173), this one-eyed monk was nominated by the latter as his successor to the headship of his monastery. The then king, Kumārapāla of the Chaulukya dynasty of Gujarat, confirmed the choice, after Hemachandrā's death in 1173. But the old king was poisoned and his throne usurped soon after by his nephew, Ajayapāla, whose next act was to pull down Rāmachandra from his post and order him to coach up an unworthy minion of his for the teachership. When he declined to obey, he was commanded to compose impromptu panegyerics on the usurper. When he declined to do this too, he was subjected to several ordeals, culminating in the above-said torture, whereupon the martyr bit his own tongue and died. (A.D. 1174) (p. 214).

This iron-willed, truth-loving 'Ēka-drishti' (single-eyed) poet was also the author of the play, 'Satya-harichandra', wherein the hero-king is almost prophetically pictured as his own proto-typē, persecuted for his 'holding on' to truth.

The third peculiarity in his character was his joint authorship with another monk, Gunachaṇdra, of 'Nātya-darpaṇa', which is perhaps the only instance of the kind in sanskrit and even in Indian literature.

Though, as the author of a hundred works, including sanskrit dramas, poems, stories and stotras, he has a claim to fame, his 'Natya-darpaṇa' happens to be one of the most clear-headed expositions of the art of Drama. It is acknowledged that the extant version of the 'Bhāratiya-nātyasāstra' is an amorphous work,

embodying within itself most of the Kārikās (aphorisms) of its original author interspersed with fragments of more than one elaborate commentary (vritti) of different later hands. Its growth is therefore assigned to a period between 200 B.C. and c. A.D. 200. Although literary evidences abound to prove the emergence, before the tenth century, of many other treatises and commentaries on the subject, the dramaturgical chapters in the 'Agnipurāṇa' (c. 9th century), happen to be the earliest of the surviving treatises. From Dhananjaya, the author of 'Dasarūpa' (10th century), there was a quick succession of writers on the subject in each century. Abhinava-gupta, Dhanika, Bhoja, Sāradātanaya, Hemachandra, Rāmachandra, Viśvanātha, Sāgaranandin, Vidyanātha and Singa-bhūpāla, are some of the outstanding names. As a general rule, with a few possible exceptions, the later the date of a work the more rational and cogent has been its arrangement and treatment of the theme. The 'Nātya-darpaṇa', however, though a twelfth century product, excels may of its successors in clarity of exposition and originality of concepts. And the book under review is an elaborate study and analysis of its contents in English by Dr. H. Trivedi, M.A., Ph.D., head of the department of sanskrit in the arts College of the Vallabh Vidyānagar University.

Dr. Trivedi's discussion on the relative importance or otherwise of *Artha-prakritis, Avasthās* and *sandhis* in the treatment of plot in a drama is well-conceived, thoughtful, interesting and instructive. The *sandhis* have been correctly rendered as 'Junctures' by all the modern scholars, including Dr. Trivedi. But a 'juncture' means a situation in a plot and not the joining links thereof, although the sanskrit term lends itself to such an etymological derivation. Our author, and perhaps the 'Nātya-darpaṇa' also, are a bit wide of the mark, when they bring in the analogy of the 'Kāvya-purusha' and his joints to explain *sandhis*. The five-fold divisions of the term are to be read along with the parental title, *'sandhi'*,.........viz., *Mukha-sandhi, pratimukha sandhi, Garbha-sandhi,* and so on. They would then convey their accurate connotations, viz., situations in *Mukha*, situations in *prati-mukha*, situations in *Garbha* etc. This interpretation is corroborated by the descriptions of the 65 *sandhyāngas* (limbs), enumerated by Bharata, which are not joints but actual situations in plays. A juncture is a meeting or combination (yoga) of more than one action. When a pattern of such common combinations is evolved, it is called a 'Motif'. And we find many such motifs among the 65 *anu-sandhis,*

named after either the 'actions' or the abstract emotional excitements of the participating characters, viewed objectively by the *Rasika* (Critic)........eg., *Vilāsa, Udvega, Prārthana, Sañtvana, Rodha* etc. But Dr. Trivedi errs in the good company of many commentators of the 'Nātyasāśtra', except A. B. Keith, who considers *Arthaprakritis* as superfluous shades of junctures, (Vide 'Sanskrit Drama', p. 299, LL. 23-24).

The learned doctor has translated the five *Sandhis* as follows:

1. *Mukha* = Opening,
2. *Pratimukha* = Progression,
3. *Garbha* = Climax,
4. *Vimarśa* or *Avamarsa* = Pause,
5. *Nirvahaṇa* = Close or denouement.

A more accurate rendering will be:—

1. *Mukha* = Exposition,
2. *Pratimukha* = Opposition,
3. *Garbha* = Conflict,
4. *Vimarśa* = Analysis,
5. *Nirvahaṇa* = Synthesis or solution.

This corresponds to the Sophist logic of Socrates which consists of Thesis, Antithesis, Controversy, Analysis and Synthesis.

Dr. Trivedi rightly points out the striking originality of '*Nātyadarpaṇa*' in its enumeration of twelve, instead of the well-known ten *Rūpakas*. The additions are — (the '*Nātika*' and 2 the '*Prakaranika*'. But in this it differs but slightly from the 7th century author of the 'Bhagavadajjukiya', who includes 'Vara' and 'Sallāpa' in the places of 'Nātikā' and 'Prakaranikā'.

In discussing the need for breaking up of an act in the middle, the learned doctor gives his own two reasons, viz., to avoid boring the audience, (p. 39. L. 29), and to have synthetic proportion of length among the acts, (p. 39., L. 33). It may be pointed out that there are short acts in some plays where an Ankāvatāra occurs, and many long ones in others where it does not the main reason, therefore, for the introduction of a *Ankāvatāra* is to give the spectator the sense of some intervening time-duaration between the end of the happenings of the broken act and the opening of

the succeeding portion of the act, even though the characters of both happen to be the same.

The 'Nātyadarpana' criticises those who complete an *avastha* in the middle of an act, (p. 30. LL. 5-6), forgetting the inevitability of two *avasthas* of the Five occurring in anyone or other of the four acts of Nāika or a Prakaraṇika. Dr. Trivedi has overlooked this error in the original text.

'Nātyokti' has been translated as 'conventions of speech.' A better rendering would be 'dramatic dialogue'. In discussing the conventions of dialogue, Dr. Trivedi has inadvertently used the term 'Plot' for dialogue, which confuses the reader and misleads him (pp. 23-28). He even uses the title 'The divisions of plot', for the five methods of dialogue used in drama, Viz., 1. *prakāsa,* 2. *svagata,* 3. *apavārita,* 4. *janāntika,* & 5. *akāsa-bhashita.* But he has correctly used the term 'plot' for 'vastu' when he enumerates its four divisions viz.

1. *Sūcya,* = to be suggested.
2. *Prayojya* = to be represented.
3. *Abhvūhya,* = to be imagined.
4. *Upekshya* = to be omitted.

It is not clear to the reader whether this synonymous use of *'Vastu'* and *'Ukti'* occurs in the 'Nātyadarpaṇa' or the *'daśaroopa'*, which the learned professor compares and contrasts.

He remarks, however; "'The 'Nātyadarpana' does not introduce the word 'Nātyokti', and gives his conjectural reasons therefor (p. 27). The error, therefore, cannot be attributed to the authors of the 'Nātyadarpana'. Even when urging the use of simple prose as the best means of vocal expression, the word 'plot' has been used by the Professor for 'dialogue'. (p.28).

Barring one or two minor misprints, the printing and get-up of the book have come out very well. The author and the L. D. Institute of Indology must be congratulated on this most laudable and useful publication of theirs.

RAMASUBRAMANIAM, ('Aundy')

BANARAS BROCADES; Ajit Mookerjee (Ed); Crafts Museum, All India Handicrafts Board, Department of Social Security, Govt. of India, New Delhi 1966. pages 98 (with 68 art plates).

This book, finely got up and printed, illustrates the different technical processes involved in the weaving and designing of Banaras brocades and Duppattas. Vārānasi (Banares) traditionally noted as an emporium of silk brocades, had, even in epic periods, been a centre of land routes, sanctified by religious associations in the Gangetic area. The master craftsmen of Banares drew such fine gold and silver wires that they could be woven into excellent designs. The ancient art has survived today inspite of the ravages of time and tastes. The aim of this book is to publish an authoritative survey of this ancient art with a historical and technical background in the form of short notes on each design. The traditional wealth of the textile designs of Banaras is finely illustrated by the multicolour and monochrome plates in the book.

Chapter I (pages 11 to 46) gives the historical background of the Brocade and Zari textiles. The author Rai Anand Krishna traces the history of the Industry to the Vedic, Puranic and Jaṭaka periods when Tantu vāyas (weavers) made Koseyya (gold embroidered silk cloth). The Ajanta wall paintings reveal varieties of such textile background of the Gupta priod. Such terms as Suvarṇa Prāvāra, Pushpa paṭṭa, Netra, Stavaraka were used for the different patterns made in the several neighbourhoods like Mandu, Aghatpur, Jaunpur and Ahmedabad. But, from the time of Akbar the old designs gave place to persianised motifs modified to suit Indian taste. The Vaishnavite Vallabha sect temples patronised the art. The European travellers Marco Polo and Tavernier and others visited Banaras and gave interesting details about that flourishing industry. The Moghuls held Darbars to award robes of honour made of such brocade coats and turbans. Tavernier, Manucci and Peter Mundy record that Banaras brocades were exported to all over the world. The author enumerates the 13 patterns of brocades, their colour and designs (page 41). The old tradition of depicting birds and animals continued in Banaras and Western India upto the nineteenth century. In the South Tiruchinopoly and Tanjore produce similar varieties though with changed motifs. But, the industry showed a marked decline in the 20th century due to the British impact, changing tastes and cheap and decadent European influence. Most of the workers were Muslims and some were high caste Hindus. They

numbered about 12000. The raw material came from Bengal, Central Asia and China and exports were to Europe.

Chapter II (by Vijaya Krishna) deals with the living weavers at work. It deals with the varieties of silk, the preparation of the threads, the twisting and warping, bleaching and dyeing, the colour scheme, the Naksha or the design and the finish. All these are beautifully illustrated.

The Director of the Crafts Museum at Delhi deserves much praise for presenting, for the first time a very comprehensive study of the general pattern and design of Banaras brocades. It is as interesting to an ordinary reader as to a serious student of textiles.

S. THIRUMALACHARI

THE STATUS OF WOMEN IN THE EPICS, by Dr. (Miss) Sakambari Jayal, Motilal Banarsidass, Delhi; Pp. XVI, 335, with Appendices, Bibliography, Index and Errata, 1966; Price Rs. 25/-

In this book, the author has attempted to collect, collate and scrutinize all the available evidences in the Vedic, Buddhistic, Sutra and Upanishadic literature, along with the parallel evidences of customs and conditions regarding the position of women as traced in the two great Epics. While weighing the evidences, the author is made to feel that, with the advance of time and change in the social environment, the ideas about women also changed as is found in the same Epic at the narrative part and in the didactic portion. Interpolations, found in the different recensions of the Epic, at various periods and levels, also account for such variations. Throughout the narrative, it is the considered aim of the author to unfold the gradual but abnormal transformation in the status of women so that "The race of spirited heroines and great scholars was later transformed into mere shadows of their master" (p. 14). There is more than adequate warrant in the works of the various Dharmasāstra compilers to illustrate this.

Chapters 1 and 2 are devoted to a study of the sources and to the place of a maid, her status and education, rights and privileges in a family and society. Arundhati, Kausalya and Tāra

knew the secrets of religious duty and offered oblations. Some were adepts in fine arts, like Draupadi acting as Sirendhri. Chapters 3 and 4 deal with the marriage of girls, with pre and post puberty marriages, with widow remarriages, with polygamy, polyandry and Sati and the reasons which dictated such a diversity. The 8 proverbial forms of marriages like Brāhma, Paisācha, Rākshasa etc., are also discussed. Swayamvara was not a type of marriage, according to the author, but a form of advertisement. Intercaste marriages due to Āryan, non-Āryan impact, Anuloma and pratiloma and the need for such forms are also detailed. The emphasis was laid more on Pātivratya for women than on monogomy for men.

Women as mothers and Niyoga for begetting a child are discussed in Chapters VI to VIII (Pp. 132-197). Mother was looked upon as the highest preceptor 'Atiguru' and was compared to the holy Dakshināgni. Mother, on whom the responsibility of shaping the intellectual and moral attainments of children rested, was represented as the mother Goddess Srī and Lakshmi, later amalgamated into one. The peculiar convention of Niyoga, i.e., the custom of producing progeny through the agency of another person, with all its attendent practical defects are also outlined. Gautama supports it while Āpastamba is not in favour. Niyoga was practised, not due to dearth of women, since there were many slaves then, but for due spiritual and dynastic interēsts. The custom subsequently disappeared. Women as widows were an object of pity but were much respected, like Kausalya and Kunti. The Anumaraṇa and Sahamaraṇa theories are also discussed as also group suicide and remarriage of widows.

In Chap. IX, Agamyāgamana and adultery between different classes are discussed as also the classification of and punishments for such moral transgressions. The author declares "Extra marital relations and moral lapses were rare and were considered as perverted and degraded" (p. 217) and "The sins of such women were not visited on their progeny", witness Vyāsa. Man's different attitude towards women with respect to grant of legal rights and other privileges and the successive withdrawal of such rights are stressed in Chap. X. A feeling that the enticements and charms of women turned away man from his moral attitude and devotion was the cause of decrying women at several contexts. The nobility and lofty ideals of women like Kausalya, Draupadi, Sumitra, Mandodari, Gandhāri and Kunti, depicted in the two

great Epics form the subject of Chap. XI. The growing conservatism towards women, which the author discusses throughout, was due entirely to their biological make up and to a desire to conserve racial purity. The Epilogue in Chap. XII is a fine summary of the findings in the preceding chapters about all aspects of women's position and a study of this Chapter alone will enable an easy-going reader to know full details. Appendices A to E (306-316) are really very useful, as they elucidate the 8 forms of marriage and the Varṇa Jāti, Gotra, polygamy and polyāndry, about which more particulars are furnished.

On the whole the author has made a complete study of the sources and has illustrated her conclusions admirably. The copious citations from the Epics and Sāstras in the original Sanskrit are very helpful. Yet, a study of the book leaves a lurking doubt whether the author, a woman, has not the modern westernised lady in mind, while studying the evolution of the status of woman in early India as is evident from the statement "'Woman as an individual was hardly existing by the time the didactic portions were written. She was merely a piece of property. Thus the race of Brahmavādinīs and Sahadharminīs and Spartan mothers was sacrificed at the altar of social convenience, and was lost for centuries to come." (P. 305). The author may perhaps feel happy that the tide is now turning in woman's favour.

S. THIRUMALACHARI

A limited number of copies of the *Bulletin of the Institute of Traditional Cultures,* intended for sale, are available with the Registrar, University of Madras, Madras 5. Orders for them may be placed with him. They will not be sent by V.P.P. but only on receipt of the cost of the copies in advance by Money Order or Cheques or Drafts payable at par at Madras. Postage is extra. The approximate weight of each book is noted against each. Copies will be despatched by registered book-post or parcel. The postage for the copies required may be ascertained from the postal authorities and included with the cost of the copies when remittances are made.

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